Sri Balamanorama Series No. 26.

॥ श्रीः ॥

॥ चन्द्रालोकः ॥

पीयूषवर्षजयदेवप्रणीतः ।

अलंकारप्रकरणम्

पञ्चमो मयूखः

WITH

ENGLISH NOTES AND TRANSLATION

BY

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Author of Annotations on अभिज्ञानशाकुन्तलं, वेणीसंहारं, मालविकाग्निमित्रं, आश्चर्यचूडामणिः, उत्तररामचरितं, स्वप्नवासवदत्तं, नागानन्दं, प्रतिमानाटकं, रत्नावली, विक्रमोर्वशीयं, मेघसंदेशः etc., etc.

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PREFACE

JAYADEVA, the author of Chandrāloka, describes himself as the son of Mahādeva and Sumitrā, in the concluding stanza of every one of the ten Mayūkhas of Chandrāloka. The following is the concluding stanza of the first Mayūkha which, with slight modifications, is repeated at the end of every Mayūkha.

महादेवः सत्रप्रमुखमखविद्यैकचतुरः
सुमित्रा तद्भक्तिप्रणिहितमतिर्यस्य पितरौ ।
अनेनासावाद्यः सुकविजयदेवेन रचिते
चिरं चन्द्रालोके सुखयतु मयूखः सुमनसः ॥

It is also definitely known that he is the same as the author of Prasannarāghava from the following two verses pronounced by the Sūtradhāra at the Prelude to that play since the description of his parentage is identical in both the works.

विलासो यद्वाचामसमरसनिष्यन्दमधुरः
कुरङ्गाक्षीबिम्बाधरमधुरभावं गमयति ।
कवीन्द्रः कौण्डिन्यः स तव जयदेवः श्रवणयो-
रयासीदातिथ्यं न किमिह महादेवतनयः ॥
लक्ष्मणस्येव यस्यास्य सुमित्राकुक्षिजन्मनः ।
रामचन्द्रपदाम्भोजे भ्रमद्भृङ्गायते मनः ॥

That he won the well-merited appellation of पीयूषवर्ष will be clear from the second śloka of the First

Mayūkha of Chandrāloka which runs as follows:—

हंहो स्निग्धयविचित्तचन्द्रमणयः संवर्धयध्वं रसान्
रे रे स्वैरिणि निर्विचारकविते मास्मत्प्रकाशीभव।
उल्लासाय विचारवीचिनिचयालंकारवारांनिधे-
श्चन्द्रालोकमयं स्वयं वितनुते पीयूषवर्षः कृती॥

It is to be noted that he is different from Jayadeva, the author of Gītagovinda, who describes himself as born of parents—Bhojadeva and Rāmādevī in the following couplet of that work:—

श्रीभोजदेवप्रभवस्य रामादेवीसुतश्रीजयदेवकस्य।
पराशरादिप्रियवर्गकण्ठे श्रीगीतगोविन्दकवित्वमस्तु॥

Gītagovinda XII–11.

Date of the Author.

There is some evidence to suggest that Jayadeva was later than Mammaṭa, the author of Kāvyaprakāśa whose date is assigned to the latter half of the 11th century A.D. Evidence to that effect is afforded by a Kārikā of Chandrāloka which is presumably a criticism of Mammaṭa's view. Vide the following extracts from Chandrāloka and Kāvyaprakāśa:—

अङ्गीकरोति यः काव्यं शब्दार्थावनलंकृती।
असौ न मन्यते कस्मादनुष्णमनलं कृती॥

Chandrāloka I-8.

तददोषौ शब्दार्थौ सगुणावनलंकृती पुनः क्वापि।

Kāvyaprakāśa I-4.

The evidence for fixing the lower limit is somewhat more definite. Viśvanātha, the author of Sāhityadarpaṇa, who flourished in the first half of the 14th century cites as an example of अर्थान्तरसंक्रमितध्वनि the following śloka from Jayadeva's Prasannarāghava.

कदली कदली करभः करभः करिराजकरः करिराजकरः ।
भुवनत्रितयेऽपि बिभर्ति तुलामिदमूरुयुगं न चमूरुदृशः ॥

It therefore follows that Jayadeva must be located either in the 12th or 13th century. A consideration of the figures of speech mentioned by Mammaṭa, Ruyyaka and Jayadeva will offer some clue to be more precise. Mammaṭa deals with only 61 Alaṁkāras, Ruyyaka in his Alaṁkārasarvasva deals with 75 Alaṁkāras, and Jayadeva deals with about 100 Alaṁkāras. Further the figures विचित्र and विकल्प appear to be a fresh discovery of the author of Alaṁkārasarvasva. They are not to be found in Kāvyaprakāśa, and they are dealt with in Chandrāloka. Ruyyaka, it is known, was the teacher of Maṅkha, the younger brother of Alaṁkāra alias Laṅkaka, minister of King Jayasiṁha who ruled from 1129 to 1150 A.D., as observed by Mr. P. V. Kane in his learned Introduction to Sāhityadarpaṇa. Vide the following extracts from Maṅkha's Śrīkaṇṭhacharita:—

एकं श्रीजयसिंहपार्थिवपतिं काश्मीरमीनध्वजं
तस्योपासितसंधिविग्रहमलंकारं द्वितीयं स्तुमः । XXV—61.

मदग्रजन्मन: श्रीमल्लङ्ककस्य सभागृहम् ।
तेऽध्यासते च विस्रब्धा: सारसा इव मानसम् ॥ XXV—15.

तं श्रीरुय्यकमालोक्य स प्रियं गुरुमग्रहीत् ।
सौहार्दप्रश्रयरसस्रोत:संभेदमज्जनम् ॥ XXV—30.

There is therefore reason to presume that Jayadeva was later than Ruyyaka. If we allow some margin for Ruyyaka's doctrines to gain popularity so as to be followed by Jayadeva and a similar margin for Jayadeva's śloka being cited by Sāhityadarpaṇa, we can prescribe the middle of the 13th century as the date of Chandrāloka.

The Fifth Mayūkha or the Alaṁkāraprakaraṇa is the most popular of the ten Mayūkhas comprising Chandrāloka. To its remarkable popularity among the works of Alaṁkāra there can be no greater testimony than the fact that the great Appayya Dīkshita has thought it fit to adopt it as the basis for his Kuvalayānanda. The contents of the first four chapters have been briefly indicated at the beginning of the notes printed herein. The sixth deals with Rasa, the seventh and the eighth with Dhvani, the ninth with Lakshaṇā or connotation, and the tenth with Abhidhā or denotation.

In the preparation of this edition I have been greatly helped by the commentary Ramā of Vaidyanāth Payagunde printed at the Guzerathi Printing

Press. Assistance also has been occasionally derived from the commentary known as Śaraḍāgama of Pradyotanabhaṭṭa printed in the Kāshi Sanskrit Series and from the introduction to Chandrāloka in that edition, particularly in the matter of fixing the date of the author. I have great pleasure in acknowledging my indebtedness to those two learned editions of the work.

C. Sankara Rama Sastri.

Mylapore, Madras.
15th July, 1936.

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चन्द्रालोकः ।

पञ्चमो मयूखः ।

In the First Mayūkha of Chandrāloka, the author Jayadeva dealt with words, sentences, their subdivisions and poetry in general. In the Second Mayūkha, Doshas or literary defects have been disposed of. The Third Mayūkha treats of Lakshaṇas, and the Fourth of Guṇas or literary merits. In this Fifth Mayūkha, the author proceeds to deal with Alaṁkāras or figures of speech. मयूख lit., a ray, is used in the sense of 'chapter' in keeping with the title of the book, Chandrāloka—the Moon's light.

अथालंकाराः ।

Next come the Figures of Speech.

अथ अलंकाराः, प्रतिपाद्यन्ते understood. In this sentence the author states what is going to be the topic of this chapter. Alaṁkāras are of two kinds—Śabdālaṁkāra and Arthālaṁkāra. Śabdālaṁkāras are

figures of speech relating to the sound, and they are dealt with in the first ten ślokas of the Fifth chapter. Arthālamkāras are figures of speech relating to the sense, and they are dealt with throughout the rest of this chapter.

शब्दार्थयोः प्रसिद्ध्या वा कवेः प्रौढिवशेन वा ।
हारादिवदलंकारः संनिवेशो मनोहरः ॥ १ ॥

1. A pleasant combination of sounds and meanings, like a necklace and the like, is Alamkāra (ornament) by general repute or as a creature of the poet's imagination.

1. Here the author deals with what is meant by Alamkāra in general. शब्दश्च अर्थश्च शब्दार्थौ तयोः शब्दार्थयोः. The words शब्द and अर्थ, sound and sense, are indicative of all sounds and all ideas. शब्दार्थयोः मनोहरः संनिवेशः अलंकारः. A happy combination of sounds or their meanings is what is meant by Alamkāra. The संनिवेश or combination must be मनोहर or appealing to the heart. It must appeal to the heart of a सहृदय. Sahṛdaya means a cultured person of fine taste in literature. A happy jumbling of sounds is Śabdālamkāra. A pleasant combination of ideas is Arthālamkāra. This happy combination can be traced in two distinct processes. कवेः in the middle of प्रसिद्ध्या and प्रौढिवशेन is applicable to both by the

application of मध्यमणिन्याय. कवेः प्रसिद्ध्या. A figure of speech must be employed in conformity with the practice prevailing in the literary world. कवेः प्रौढिवशेन वा. Or a figure of speech may be employed by a peculiar stroke of poetic imagination. Certain Alaṁkāras like उपमा and others are current in ordinary practice, whereas अतिशयोक्ति, उत्प्रेक्षा and others are purely a creature of poetic imagination. Another construction is also put upon the phrase कवेः प्रसिद्ध्या प्रौढिवशेन वा by some commentators as follows. Some of the Alaṁkaras are known as such by long tradition, and some are invented by the poet for the first time. The etymology of the word Alaṁkāra is brought to the notice of the reader by the word हारादिवत्. Alaṁkāras in literature are like Alaṁkāras in the world, viz., a necklace and the like which beautify the wearer. It is a matter of importance to understand correctly the bearing of Alaṁkāras on poetry. Rasa or emotion is the soul of poetry. The words and their meanings constitute its body. Guṇas or literary merits stand on a par with valour, magnanimity and other qualities of the soul. Alaṁkāras correspond to the ornaments worn on the human body. For a comparative estimate of रस, शब्द, अर्थ, अलंकार, गुण, रीति, वृत्ति, शय्या and पाक, vide the following extract from Pratāparudrīya.

शब्दार्थौ मूर्तिराख्यातौ जीवितं व्यङ्ग्यवैभवम् ।
हारादिवदलंकारास्तत्र स्युरुपमादयः ॥

श्लेषादयो गुणास्तत्र शौर्यादय इव स्थिताः ।
आत्मोत्कर्षावहास्तत्र स्वभावा इव रीतयः ॥
शोभामाहार्यिकीं प्राप्ता वृत्तयो वृत्तयो यथा ।
पदानुगुण्यविश्रान्तिः शय्या शय्येव संमता ॥
रसास्वादप्रभेदाः स्युः पाकाः पाका इव स्थिताः ।
प्रख्याता लोकवदियं सामग्री काव्यसंपदः ॥

**स्वरव्यञ्जनसंदोहव्यूहाऽमन्दोहदोहदा ।
गौर्जगज्जाग्रदुत्सेका छेकानुप्रासभासुरा ॥ २ ॥**

2. Speech whose excellence triumphs in the world and which offers facilities for investigation by intelligent persons, shines with Chhekānuprāsa when it consists of the repetition of a vowel or of a consonant or of a vowel and a consonant put together.

2. At the outset the author deals with the Śabdālaṁkāra known as Chhekānuprāsa. अनुप्रास means the repetition of a sound. छेकानां (विदग्धानां) अनुप्रासः छेकानुप्रासः—The अनुप्रास of clever people. गौः means speech. जगति जाग्रत् उत्सेकः यस्याः सा जगज्जाग्रदुत्सेका whose excellence remains ever glorious in the world. छेकानुप्रासेन भासुरा छेकानुप्रासभासुरा. The speech of an excellent type shines with Chhekānuprāsa. What sort of speech is characterised by Chhekānuprāsa? An answer to this question is given in the first half of this verse. स्वराणां व्यञ्जनानां संदोहानां च व्यूहः यस्यां सा स्वरव्यञ्जनसंदोहव्यूहा adjectival to गौः. Vowels are known as Svaras in grammar, and consonants as

Vyañjanas. संदोह meaning a group, here refers to the group of a vowel and a consonant. व्यूह means a combination. Chhekānuprāsa will arise from a combination of three classes viz., स्वरव्यूह, व्यञ्जनव्यूह and their संदोहव्यूह. A vowel should be repeated a number of times, likewise also a consonant, and similarly a consonant and a vowel put together. The next adjective qualifying गौः is अमन्दोहदोहदा. अमन्दानां ऊहः, तस्य दोहदा. The speech gives plenty of opportunities for speculation by persons of sharp wits. Of course the first adjective alone gives the definition, and the other two are only descriptive. What is the illustration of Chhekānuprāsa? Throughout this chapter the author has introduced illustrations of figures of speech along with their definitions. In the case of Śabdālaṁkāras, the verses which give the definitions serve also as illustrations. In the case of Arthālaṁkāras, the author has generally followed the practice of giving the definition in the first half of the verse and its illustration in the second half. In this verse it may be noted that the vowel अ is repeated in the portion covered by स्वरव्यञ्जनस, and the consonant ह् in the portion दोहव्यूहा and a combination of a consonant and a vowel in the portion दोहदोह. Hence, in the first half of this verse we have an illustration of all the three essentials of Chhekānuprāsa. A similar feature can also be observed in the second half.

आवृत्तवर्णसंपूर्णं वृत्त्यनुप्रासवद्वचः ।
अमन्दानन्दसंदोहस्वच्छन्दास्पदमन्दिरम् ॥ ३ ॥

3. Speech abounding in a repetition of letters is characterised by Vṛttyanuprāsa which is the residential abode for the free play of ecstatic raptures.

3. Nextly the author deals with वृत्त्यनुप्रास. Its definition is given in the first half of the verse, and the illustration in the second half. आवृत्तेन वर्णेन संपूर्णं आवृत्तवर्णसंपूर्णं वचः, वृत्त्यनुप्रासः अस्यास्तीति वृत्त्यनुप्रासवत् (भवति). A sentence which is full of repetitions of the same letter is characterised by Vṛttyanuprāsa. The difference between this and Chhekānuprāsa is that in the latter, there are three kinds of alliteration, whereas here there is only one kind. The etymology of the word Vṛttyanuprāsa is to be explained thus. वृत्तं is formed by adding the भाव suffix त to the root वृत् to be. And it means वर्तनं. वृत्तं अस्यास्तीति वृत्ती. It refers to a letter which is met with frequently from the beginning of a verse to its end. वृत्तिनः अनुप्रासः वृत्त्यनुप्रासः A repetition of a वृत्ती or letter. This is how the etymology is explained by the author of Ramā, a commentary on Chandrāloka. To quote his own language—वृत्तमादितः समाप्तिपर्यन्तं वर्तनं, तदस्यास्तीति वृत्ती, तस्यानुप्रासः तद्विशिष्टम्. The second half of the verse is an adjective to वचः. अमन्दः आनन्दः, तस्य संदोहः, तस्य स्वच्छन्दम् आस्पदस्य मन्दिरं अमन्दानन्दसंदोहस्वच्छन्दास्पदमन्दिरं. Such

a speech serves as a residential abode for the free play of exuberant joy. In this illustration the letter द् is very often repeated, and hence it is an example of Vṛttyanuprāsa.

लाटानुप्रासभूर्भिन्नाभिप्राया पुनरुक्तता ।
यत्र स्यान्न पुनः शत्रोर्गार्जितं तज्जितं जितम् ॥ ४ ॥

4. A repetition with different ideas gives rise to Lāṭānuprāsa. Victory is victory when there will be no more the roar of an enemy.

4. In the last two verses the author has dealt with repetitions of letters. Here he deals with repetitions of words. The figure of speech now defined and illustrated respectively in the two halves of the verse, goes by the name of लाटानुप्रास. It is so called, because the natives of Lāṭadeśa are fond of this repetition. भिन्नः अभिप्रायः यस्याः सा भिन्नाभिप्राया. पुनरुक्तस्य भावः पुनरुक्तता. लाटानुप्रासस्य भूः लाटानुप्रासभूः. A repetition of words in the same meaning but with different implication amounts to Lāṭānuprāsa. यत्र शत्रोः गर्जितं न पुनः स्यात् तत जितं जितम् Victory is victory when there is no longer heard the roar of an enemy. The second 'victory' means fruitful. Here the word जितं is repeated in the same meaning but with a different import. This passage therefore falls within the scope of Lāṭānuprāsa.

श्लोकस्यार्धे तदर्धे वा वर्णावृत्तिर्यदि ध्रुवा ।
तदा मता मतिमतां स्फुटानुप्रासता सताम् ॥ ५ ॥

5. When there is a fixed repetition of letters in a hemistich or a foot of the verse, it is held to be the characteristic of Sphuṭānuprāsa by the intelligent and the good.

5. Here the author deals with स्फुटानुप्रास. Two different constructions can be put upon this definition. If at fixed places in each hemistich or foot a particular letter or syllable repeats itself it is a case of Sphuṭānuprāsa. According to this construction it may be seen that the repetition of the letter वा at the end of the first two pādas and the repetition of the letter तां at the end of the next two pādas is a sufficient compliance with the requirements of this definition. Another possible construction is this. If the repetition of a letter is restricted to each hemistich or pāda so that different letters are repeated in different Ardhas or Pādas, it is a case of स्फुटानुप्रास. According to this construction the second Ardha alone of this verse forms the illustration. In the first foot of the second half the letters मता, and in the second foot the letters सता are repeated. In Vṛttyanuprāsa a letter is repeated throughout, whereas in Sphuṭānuprāsa the repetition is restricted to a foot or hemistich, and the different Ardhas or Pādas contain different repetitions of that sort.

उपमेयोपमानादावर्थानुप्रास इष्यते ।
चन्दनं खलु गोविन्दचरणद्वन्द्ववन्दनम् ॥ ६ ॥

6. A fixed repetition of letters in words denoting the Upameya (object compared) and the Upamāna (standard of comparison) is deemed to be Arthānuprāsa. Saluting the pair of feet of Govinda is (as delightful as applying) sandal.

6. In this verse the author defines and illustrates अर्थानुप्रास in the first and second halves of the verse respectively. उपमेयोपमानादौ, वर्णावृत्तिर्यदि ध्रुवा to be imported from the previous verse. अर्थानुप्रास इष्यते. A fixed repetition of letters in words denoting the Upamāna and the Upameya is called Arthānuprāsa. The words चन्दनं and वन्दनं in the second half respectively denote the Upamāna and the Upameya. गोविन्दस्य चरणद्वन्द्वं, तस्य वन्दनं गोविन्दचरणद्वन्द्ववन्दनं चन्दनं खलु A prostration at the feet of Govinda is indeed sandal-paste. Sandal-paste is very cool, refreshing and pleasant. Likewise is the salutation of the Lord's feet. Strictly so far as the sense is concerned this will be an instance of the अर्थालंकार known as रूपक or metaphor. But here we are concerned with the sound-aspect. The repetition in चन्दनं and वन्दनं gives rise to the Śabdālaṁkāra known as अर्थानुप्रास. In छेकानुप्रास and वृत्त्यनुप्रास there is proximity between the sounds repeated. In अर्थानुप्रास proximity

is not essential. The repetition may take place with a very wide interval between. In fact in this illustration the repetitions are at the two farthest ends of the hemistich. Then in what way does it differ from Sphuṭānuprāsa? Ordinarily speaking, the first three syllables and the last three syllables being fixed places in which repetition has taken place, this will fall within the purview of a Sphuṭānuprāsa. But the distinction of Arthānuprāsa will be apparent on a consideration of the meanings of the words which contain the repetition. The one denotes the Upamāna, and the other the Upameya. Since the distinctive feature of this Śabdālaṁkāra has reference to a consideration of Artha or the sense, it is called Arthānuprāsa.

पुनरुक्तप्रतीकाशं पुनरुक्तार्थसंनिभम् ।
अंशुकान्तं शशी कुर्वन्नम्बरान्तमुपैत्यसौ ॥ ७ ॥

7. A statement that contains an ostensible repetition of ideas is an example of Punaruktapratīkāśa. Yonder Moon reaches the horizon, beautifying it with his rays.

7. What is पुनरुक्तप्रतीकाश? It is पुनरुक्तार्थसंनिभं. Where words which ostensibly denote the same idea are employed in different meanings they give rise to पुनरुक्तप्रतीकाश, literally, an ostensible repeti-

tion. The illustration is given in the second half. असौ शशी अम्बरान्तं उपैति Yonder Moon reaches the end of the sky. Obviously this is a description of the moonset. How does he reach ? अंशुभिः कान्तः तं अंशुकान्तं कुर्वन् Making the end of the sky charming with his radiance. Superficially अंशुकान्तं and अम्बरान्तं are identical in meaning. अंशुकस्य अन्तः अंशुकान्तः. अम्बरस्य अन्तः अम्बरान्तः. अंशुक and अम्बर are synonyms meaning a cloth. Hence the two words appear like a repetition. But their real meanings are different. The one means अंशुभिः कान्तं attractive by means of his rays, and the other means अम्बरस्य अन्तं the end of the sky. This is therefore a case of पुनरुक्तप्रतीकाश.

आवृत्तवर्णस्तबकं स्तवकन्दाङ्कुरं कवेः ।
यमकं प्रथमा धुर्यमाधुर्यवचसो विदुः ॥ ८ ॥

8. The foremost of poets whose language excels by a pre-eminent sweetness hold as Yamaka, the repetition of a group of letters—which is the germ that develops as the root of a poet's glory.

8. This śloka deals with यमक, the gem among Śabdālaṁkāras. आवृत्तः वर्णानां स्तबकः यस्मिन् तत् आवृत्तवर्णस्तबकं यमकं विदुः. They hold the repetition of a group of sounds as Yamaka. Its strict definition can be given as follows. An immediate repetition of the same set of sounds in different meanings is Yamaka. What is

the subject of विदुः ? प्रथमाः The foremost. धुरि भवं धुर्यं, धुर्यं माधुर्यं वचसि येषां ते धुर्यमाधुर्यवचसः People in the forefront in whose speech there is sweetness of the highest type. They know it as Yamaka. How is Yamaka ? कवेः, स्तवस्य कन्दः, तस्य अङ्कुरं स्तवकन्दाङ्कुरं. यमक is the sprout which develops as the root of a poet's praise or glory. It may be seen that स्तबकं and माधुर्य are repeated respectively in the first and second halves of the verse without a break, but in different meanings. Poets very often revel in the employment of Yamaka. Even Kālidāsa who has scant regard for Śabdālaṁkāra uses this largely in the ninth canto of Raghuvaṁśa throughout.

The following is a synopsis of Śabdālaṁkāras mentioned in Chandrāloka.

1. छेकानुप्रास is a repetition of vowels, consonants and of vowels and consonants together.

2. वृत्त्यनुप्रास is a repetition of a single letter or letters throughout.

3. लाटानुप्रास is a repetition of a word in the same meaning, but with a different import.

4. स्फुटानुप्रास is a repetition of the same syllable at fixed places in every Ardha or Pāda or a repetition of letters confined to each separate Pāda or Ardha.

5. अर्थानुप्रास is a repetition of letters in the same order in words denoting Upamāna and Upameya.

6. पुनरुक्तप्रतीकाश is an employment of two different words that are ostensily synonymous, but really different in meaning.

7. यमक is a repetition of the same group of letters without interruption.

काव्यवित्प्रवरैश्चित्रं खड्गबन्धादि लक्ष्यते ।
तेष्वाद्यमुच्यते श्लोकद्वयी सज्जनरञ्जिका ॥ ९ ॥
कामिनीव भवत्खड्गरेखा चारुकरालिका ।
काश्मीरसेकारक्ताङ्गी शत्रुकण्ठान्तिकाश्रिता ॥ १० ॥

9. The formation of verses so as to take a sword-like shape and other similar shapes is instanced as Chitra by the best of *literati*. The first of them is cited in a pair of ślokas pleasing to wise men.

10. Your sword, beautiful and frightful, with its parts slightly red with the application of saffron-paste and resting on the necks of your foes is like a loving damsel possessed of beautiful hands and forehead, with her body reddened by the application of saffon paste and leaning on the neck of your foe.

9 & 10. Letters can be arranged in a verse so as to admit of their taking the shape of a sword and the like when put down in writing. There are several बन्धs or formations of this type, Besides the

खङ्गबन्ध or the sword-like shape which is dealt with in this verse, there are several such designs treated of in other works on rhetoric. We have got मुसलबन्ध, चक्रबन्ध, शूलबन्ध, पद्मबन्ध, शूर्पबन्ध, नागबन्ध and so on. All these are known as चित्र, because they take the form of a picture. काव्यवित्प्रवरैः खङ्गबन्धादि चित्रं लक्ष्यते. In the second half the author states that he is giving an illustration of खङ्गबन्ध—तष्वाद्यमुच्यते. Since in the first half the expression खङ्गबन्धादि is used, the word आद्यं here refers to खङ्गबन्ध. श्लोकद्वयी सज्जनरञ्जिका. A pair of verses which delight the meritorious is given as an illustration of the sword-like formation. कामिनीव etc. This is addressed to a king by his parasite. भवतः खङ्गरेखा कामिनीव (भवति). Your sword behaves like a loving damsel. Then follow the adjectives which are common both to the sword and the damsel. चारुश्चासौ करालिका च चारुकरालिका. Your sword is beautiful and frightful. करौ च अलिकं च करालिकं, चारु करालिकं यस्याः सा चारुकरालिका The lady has beautiful hands and forehead. काश्मीरस्य सेकः, तेन आरक्तं अङ्गं यस्याः सा काश्मीरसेकारक्ताङ्गी. The body of the sword as well as that of the damsel is red through the application of saffron paste. Further how are they? शत्रोः कण्ठः, तस्य अन्तिकं, तत् आश्रिता शत्रुकण्ठान्तिकाश्रिता. Your sword rests on the neck of. enemies. Similarly the damsel was leaning on the neck of your enemy. By virtue of this adjective it is to be understood that the word कामिनी refers to the enemy's wife. Verses 9 and 10

put together can be arranged in a sword-like shape. See the diagram appended at the end of the book.

उपमालंकारः (1)

उपमा यत्र सादृश्यलक्ष्मीरुल्लसति द्वयोः ।
हृदये खेलतोरुच्चैस्तन्वङ्गीस्तनयोरिव ॥ ११ ॥

11. Upamā is the figure of speech where a wealth of similarity shines bright between two objects as between the two lofty breasts sporting on the bosom of a delicate-bodied damsel.

11. Having dealt with Śabdālaṁkāras or figures of speech relating to the sound, the author now begins to treat of Arthālaṁkāras or figures of speech pertaining to the sense. The first and foremost figure of speech is Upamā or simile. यत्र द्वयो: सादृश्यलक्ष्मी: उल्लसति (तत्र) उपमा अलंकार:. A comparison of two similar objects is Upamā. If the same object were compared to itself, the figure of speech will be अनन्वय; hence the word द्वयो:. An example of अनन्वय is इन्दु: इन्दुरिव श्रीमान्. The Moon is bright like the Moon. There the Moon is compared to the Moon itself. Hence there are no two objects that are compared with each other, and as such it falls outside the scope of Upamā. सादृश्यलक्ष्मीः उल्लसति. The similarity

must be attractive; it must appeal to the heart of a Sahṛdaya. Hence a prosaic comparison like स्थाणुरिव पुरुषः will not be an example of Upamā. Further the similarity must be clearly expressed; otherwise it will fall within the province of उपमाध्वनि. An example for Upamā is furnished in the second half of the verse. हृदये खेलतोः उच्चैः तन्वङ्गीस्तनयोरिव. The similarity of the two objects in an Upamā shines as between the two lofty breasts dancing on the bosom of a damsel. उच्चैः is an Indeclinable meaning उन्नतयोः, adjectival to स्तनयोः. The two objects denoted by the word द्वयोः in the definition in the उपमेयकोटि correspond to स्तनयोः in the illustration in the उपमानकोटि. उपमेय is an object which is the subject of the context, with which another object is compared. उपमान is an object not relevant to the context, but referred to as one to which the उपमेय is compared i.e., the standard of comparison. साधारणधर्म is the common feature between Upamāna and Upameya. उपमावाचक is the word denoting similarity. For example, in मुखं इन्दुरिव कान्तं, मुखं or face stands for the Upameya, इन्दु or the Moon for Upamāna, कान्त or charming for साधारणधर्म, and इव for उपमावाचक. Where all these four elements are present, the passage serves as an example of पूर्णोपमा. Where one, two or three of the above-mentioned four elements is absent, as the case may be, it will be an example of लुप्तोपमा. The distinction between

पूर्णोपमा and लुप्तोपमा has been elaborately dealt with in Kuvalayānanda. Kuvalayānanda is a standard work on rhetoric written by Appayya Dīkshita where, adopting Chandrāloka as the basis, he has improved upon it by suitably amending the definitions, giving further and better illustrations and explanations wherever necessary, and pointing out the distinctions between the several figures of speech. In fact the present śloka as amended in Kuvalayānanda runs thus:—

उपमा यत्र सादृश्यलक्ष्मीरुल्लसति द्वयोः ।
हंसीव कृष्ण ते कीर्तिः स्वर्गङ्गामवगाहते ॥

Having explained this as an example of पूर्णोपमा, the author of Kuvalayānanda proceeds to deal with लुप्तोपमा as follows :—

वर्ण्योपमानधर्माणामुपमावाचकस्य च ।
एकद्वित्र्यनुपादानाद्भिन्ना लुप्तोपमाष्टधा ॥

He gives examples of his own for लुप्तोपमा as follows:—

तटिद्गौरीन्दुतुल्यास्या कर्पूरन्ती दृशोर्मम ।
कान्त्या स्मरवधूयन्ती दृष्टा तन्वी रहो मया ॥
यत्तया मेलनं तत्र लाभो मे यश्च तद्रतेः ।
तदेतत्काकतालीयमवितर्कितसंभवम् ॥

A comprehensive definition of Upamā has been given in Kuvalayānanda as follows:—यत्रोपमानोपमेययोः सहृदयहृदयाह्लादकत्वेन चारु सादृश्यमुद्भूततया उल्लसति व्यङ्ग्यमर्यादां विना स्पष्टं प्रकाशते तत्रोपमालंकारः ॥

अनन्वयालंकारः (२)

उपमानोपमेयत्वे यत्रैकस्यैव जाग्रतः ।
इन्दुरिन्दुरिवेत्यादौ भवेदेवमनन्वयः ॥ १२ ॥

12. Where the characteristics of the Upamāna and the Upameya are present in one and the same object, the figure of speech is Ananvaya, *e.g.*, The Moon is like the Moon.

12. Where an object is compared to itself the figure of speech known as Ananvaya arises. Vide Kuvalayānanda:—एकस्यैव वस्तुन उपमानोपमेयत्ववर्णनमनन्वयः. Here the Moon is compared to the Moon itself. Hence the figure is अनन्वय. अनन्वय is so-called, because a similarity of an object to itself is not consistent. न विद्यते अन्वयः यस्मिन् सः अनन्वयः. The motive for such a comparison is to suggest that the object dealt with is beyond comparison. अनन्वयिनोऽप्यर्थस्याभिधानं सदृशान्तरव्यवच्छेदेनानुपमत्वद्योतनाय. The distinction between Upamā and Ananvaya is quite apparent. In Upamā there are two objects, one of which is compared to the other, whereas in Ananvaya an object is compared to itself. In Ananvaya, साधारणधर्म or the common feature may be expressed or implied. If the illustration given in Chandrāloka be modified as इन्दुरिन्दुरिव श्रीमान्, as it has deen done in Kuvalayānanda, it will serve as an example where the common feature is expressed श्रीमान or 'charming' denotes the expressed

common characteristic. Another example of अनन्वय where the common characteristic is left to be implied may be noted in the following śloka—

गगनं गगनाकारं सागरः सागरोपमः ।
रामरावणयोर्युद्धं रामरावणयोरिव ॥

उपमेयोपमालंकारः (3)

पर्यायेण द्वयोस्तच्चेदुपमेयोपमा मता ।
धर्मोऽर्थ इव पूर्णश्रीरर्थो धर्म इव त्वयि ॥ १३ ॥

13. If the relationship of Upamāna and Upameya is reciprocal, it is deemed to be an instance of Upameyopamā. Virtue is abounding like wealth, and wealth like virtue with you.

13. तत् stands for उपमानोपमेयत्वं, the characteristics of the Upamāna and the Upameya. द्वयोः. There must be two objects, not one as in Ananvaya. पर्यायेण चेत् If the similarity is described as reciprocal. Hence there must be two sentences in the first of which Upameya is compared to the Upamāna and in the second the Upamāna is compared to the Upameya. उपमेयोपमा मता. It is deemed to be an instance of उपमेयोपमा. The etymology of the word is to be explained as उपमेयस्य उपमा. The second half of the verse sets out the illustration. धर्मोऽर्थ इव etc. This is addressed to a king by an admirer. Dharma is like Artha, and Artha is like Dharma in you. The

motive for this reciprocal comparison is to suggest that there is no third object with which the Upameya can be compared. Vide Kuvalayānanda:- द्वयोः पर्यायेण उपमानोपमेयत्वकल्पनं तृतीयसदृशव्यवच्छेदार्थम् । The motive in Ananvaya is द्वितीयसदृशव्यवच्छेद. Herein lies the difference between these two Alaṁkāras. In the illustration cited, the common characteristic पूर्णश्रीः or abundance is expressed. If the word पूर्णश्रीः be eliminated, the common characteristic will be implied. For an implied use of the common characteristic, vide the following example cited in Kuvalayānanda—

खमिव जलं जलमिव खं हंस इव चन्द्रश्चन्द्र इव हंसः ।
कुमुदाकारास्तारास्ताराकाराणि कुमुदानि ॥

प्रतीपोपमालंकारः (4)

विख्यातस्योपमानस्य यत्र स्यादुपमेयता ।
इन्दुर्मुखमिवेत्यादौ स्यात्प्रतीपोपमा तदा ॥ १४ ॥

14. Where an object generally reputed as an Upamāna is used as an Upameya, the figure of speech is Pratīpopamā. Example:—The Moon is like the lady's face.

14. प्रतीप lit., reverse, is so-called, because the relationship of Upamāna and Upameya is reversed. What is ordinarily referred to as an Upamāna is expressed as an Upameya. Generally

a lady's face is compared to the Moon, but since in the illustration given इन्दुर्मुखमिव the Moon is compared to a lady's face, the figure of speech is प्रतीपोपमा. Kuvalayānanda refers to this figure as प्रतीप and not as प्रतीपोपमा. The definition and illustration have been modified in Kuvalayānanda as follows:—

प्रतीपमुपमानस्योपमेयत्वप्रकल्पनम् ।
त्वल्लोचनसमं पद्मं त्वद्वक्त्रसदृशो विधुः ॥

The figure of speech known as प्रतीप is referred to in Chandrāloka later on in verse 100 :—

प्रतीपमुपमानस्य हीनत्वमुपमेयतः ।
दृष्टं चेद्वदनं तस्याः किं पद्मेन किमिन्दुना ॥

But both these are referred to in Kuvalayānanda as varieties of प्रतीप of which three other varieties also are enumerated there. A classic example of प्रतीपोपमा according to Chandrāloka or of प्रतीप of the first type according to Kuvalayānanda may be noted in the following śloka—

यत्त्वन्नेत्रसमानकान्ति सलिले मग्नं तदिन्दीवरं
मेघैरन्तरितः प्रिये तव मुखच्छायानुकारी शशी ।
येऽपि त्वद्गमनानुसारिगतयस्ते राजहंसा गताः
त्वत्सादृश्यविनोदमात्रमपि मे दैवेन न क्षम्यते ॥

ललितोपमालंकारः (5)

उपमाने तु लीलादिपदाढ्ये ललितोपमा ।
त्वन्नेत्रयुगलं धत्ते लीलां नीलाम्बुजन्मनोः ॥ १५ ॥

15. Where an Upameya is described to play the role of Upamāna—(when an Upamāna is followed by 'charm' and the like words) it is a case of Lalitopamā. Your pair of eyes bears the charm of a pair of blue lotuses.

15. When words like लीला, कान्ति, क्रीडा, विलास and लक्ष्मीः are tacked on to the word denoting the Upamāna, and as a consequence thereof the property of the Upamāna is attributed to the Upameya. the figure of speech is ललितोपमा. The second half of the verse illustrates the same. It is addressed to a lady. The lady's eyes are the Upameya. To them is ascribed the charm of blue lotuses. Hence the figure is Lalitopamā. This is treated as पदार्थवृत्तिनिदर्शना in Kuvalayānanda. Vide the following extract therefrom—

पदार्थवृत्तिमप्येके वदन्त्यन्यां निदर्शनाम् ।
त्वन्नेत्रयुगलं धत्ते लीलां नीलाम्बुजन्मनोः ॥

अत्र नेत्रयुगले नीलाम्बुजगतलीलापदार्थारोपो निदर्शना । इयं पदार्थवृत्तिनिदर्शना ललितोपमेति जयदेवेन व्याहृता. For an example vide the following śloka of Uttararāmacharita.

चूडाकुन्तलबन्धनं तरलयत्याकूतजो वेपथुः
किंचित्कोकनदच्छदस्य सदृशे नेत्रे स्वयं रज्यतः ।
धत्ते कान्तिमकाण्डताण्डवितयोर्भङ्गेन वक्त्रं भ्रुवो-
श्चन्द्रस्योत्कटलाञ्छनस्य कमलस्योद्भ्रान्तभृङ्गस्य च ॥ V—35.

स्तवकोपमालंकारः (6)

अनेकार्थस्य युग्मस्य सादृश्यं स्तवकोपमा ।
श्रितोऽस्मि चरणौ विष्णोर्भृङ्गस्तामरसं यथा ॥ १६ ॥

16. The figure of speech is Stabakopamā where there are different pairs of Upamāna and Upameya. I resort to the feet of Vishṇu as a bee to a lotus-flower.

16. The author of the commentary Ramā on Chandrāloka gives the exact definition of Stabakopamā as द्वयोर्विशिष्टयोः सादृश्यं. Here the comparison is not between the black bee and the devotee or between the lotus-flower and Vishṇu's feet separately. The comparison is between the black bee in its relation to the lotus-flower and the devotee in his relation to Vishṇu's feet. This is not mentioned by Appayya Dīkshita in Kuvalayānanda. His idea is that this strictly falls within the range of उपमालंकार. स्तवक means a bunch. स्तवकोपमा is so-called, because the Upamāna and Upameya constitute two different bunches.

संपूर्णोपमालंकारः (7)

स्यात्संपूर्णोपमा यत्र द्वयोरपि विधेयता ।
पद्मानीव विनिद्राणि नेत्राण्यासन्नहर्मुखे ॥ १७ ॥

17. Where one common property is predicated of both the Upamāna and the Upameya, there will be Sampūrṇopamā. Just as lotuses, so did the eyes bloom at the dawn of the day.

17. In Upamā, the common property of Upamāna or Upameya or both will fall into the उद्देश्यकोटि, whereas in Sampūrṇopamā the common property of both must be विधेय. उद्देश्य is an object in respect of which an attribute is predicated, whereas विधेय is the attribute that is predicated. In इन्दुरिव मुखं सुन्दरं, Saundarya or charm is an accomplished fact so far as the Moon is concerned and has to be predicated with reference to the face. Hence the common property is an attribute of उद्देश्य with reference to the Upamāna and विधेय with reference to the Upameya. But in the illustration here cited विनिद्रत्व or blooming at daybreak is predicated of both the Upamāna and Upameya viz., the lotuses and the eyes. Hence this is an instance of Sampūrṇopamā. This is also not referred to in Kuvalayānanda as a separate figure of speech, obviously because it can be included under the head of उपमालंकार. This Sampūrṇopamā, it is to be noted, is not identical with पूर्णोपमा referred to in Kuvalayānanda.

रूपकालंकारः (8) a

यत्रोपमानचित्रेण सर्वथाप्युपरज्यते ।
उपमेयमयी भित्तिस्तत्र रूपकमिष्यते ॥ १८ ॥

18. Rūpaka is deemed to exist where the wall of Upameya is fully covered with the painting of Upamāna.

18. उपमानमेव चित्रं तेन उपमानचित्रेण उपमेयमेव उपमेयमयी. स्वार्थे मयट्. भित्तिः सर्वथापि उपरज्यते यत्र तत्र रूपकमिष्यते. Rūpaka or metaphor arises where there is complete identification of Upamāna and Upameya, both being expressed. उपमानस्य रूपेण उपमेयस्य रञ्जनं रूपकम्. The colour of Upamāna is fully imparted to the Upameya. Upameya shines in the colours of Upamāna. मुखचन्द्रः is a typical example of Rūpaka. मुखमेव चन्द्रः मुखचन्द्रः The Moon in the form of the face. Similarly उपमानचित्र and उपमेयमयी भित्तिः are also examples of Rūpaka. In the former, the Upamāna and the Upameya have been compounded in a Samāsa; hence it is an example of समस्ताभेदरूपक. In the latter the Upamāna and the Upameya are not compounded; hence it is an example of व्यस्ताभेदरूपक. These Rūpaka samāsas fall under the मयूरव्यंसकादि group sanctioned by Pāṇini.

Kuvalayānanda divides Rūpaka into two classes—अभेदरूपक and ताद्रूप्यरूपक, and each is sub-divided into three classes—अधिक, न्यून and अनुभय. For a better definition of Rūpaka with its classification and illustrations, see the following extract from Kuvalayānanda :—

विषय्यभेदताद्रूप्यरञ्जनं विषयस्य यत्
रूपकं तत्त्रिधाधिक्यन्यूनत्वानुभयोक्तिभिः ॥

अयं हि धूर्जटिः साक्षाद्येन दग्धाः पुरः क्षणात् ।
अयमास्ते विना शम्भुस्तार्तीयीकं विलोचनम् ॥
शंभुर्विश्वमवत्यद्य स्वीकृत्य समदृष्टिताम् ।
अस्या मुखेन्दुना लब्धे नेत्रानन्दे किमिन्दुना ॥
साध्वीयमपरा लक्ष्मीरसुधासागरोदिता ।
अयं कलङ्किनश्चन्द्रान्मुखचन्द्रोऽतिरिच्यते ॥

Rūpaka is so-called, because the रूप or colour or form of the Upamāna is ascribed to the Upameya. The essence of Rūpaka is आरोप as distinguished from अध्यवसान which is of the essence of अतिशयोक्ति. आरोप is the identification of the Upameya with an Upamāna without the Upameya being eclipsed by the Upamāna. विषयिणा अनिगीर्णस्य विषयस्य तेनैव सह तादात्म्यप्रतीतिः आरोपः. Adhyavasāna is the identification of the Upameya with an Upamāna which completely eclipses the Upameya. निगीर्णस्य पुनर्विषयस्य अन्यतादात्म्यप्रतीतिः अध्यवसायः. To express the same idea in simpler language, in Rūpaka the Upameya will be expressed. In Atiśayokti it merges into the Upamāna ; the Upamāna alone is expressed and the Upameya is left to be inferred. मुखचन्द्रं पश्य will be an example of रूपक, whereas चन्द्रं पश्य used with reference to the face will serve as an example of अतिशयोक्ति. The following śloka of Ratnāvalī illustrates Rūpaka.

किं पद्मस्य रुचिं न हन्ति नयनानन्दं विधत्ते न किं
वृद्धिं वा झषकेतनस्य कुरुते नालोकमात्रेण किम् ।
वक्त्रेन्दौ तव सत्ययं यदपरः शीतांशुरभ्युद्गतो
दर्पः स्यादमृतेन चेदिह तदप्यस्त्येव बिम्बाधरे ॥ III-14.

सोपाधिरूपकालंकारः (8) b

समानधर्मयुक्साध्यारोपात्सोपाधिरूपकम् ।
उत्सिक्तक्षितिभृल्लक्ष्यपक्षच्छेदपुरंदरः ॥ १९ ॥

19. When the said super-imposition is expressly traced to a common attribute, the figure is Sopādhi Rūpaka. Example:—Indra in the matter of destroying the accredited followers (visible wings) of haughty rulers (mountains).

19. युक्=युज्+क्विप् (भावे). In effect युक् means योग. समानधर्मेण युक्, तेन साध्यः आरोपः तस्मात् समानधर्मयुक्साध्यारोपात् By an आरोप or identification justified by a connection with a common attribute. This figure is called Sopādhi Rūpaka, because the आरोप is accompanied by an उपाधि or delimiting factor which is responsible for the identity. The example is set out in the second half of the verse. A king is described in those terms. उत्सिक्ताः क्षितिभृत एव क्षितिभृतः, तेषां लक्ष्यः पक्ष एव पक्षः, तस्य छेदः, तस्मिन् पुरंदरः. Here haughty rulers are identified with mischievous mountains, their followers with the wings of mountains, and the king with Indra. In a Sopādhi Rūpaka the Upamāna comes immediately after the mention of समानधर्म whereas in Rūpaka the Upamāna comes after the Upameya. In मुखचन्द्र, the Upamāna चन्द्र comes after the Upameya मुख. Hence it is an example of Rūpaka. In

उन्सिक्त etc. the Upamāna पुरंदर comes after the mention of साधारणधर्म *i.e.,* पक्षच्छेद. Hence this is an example of सोपाधिरूपक. This distinction has been succinctly brought out by the author of Ramā as follows:—रूपणीयान्ते उपमानवाचकशब्दप्रयोगे रूपकमेव, रूप्यरूपकसाधारणधर्मान्ते तत्प्रयोगे तु तत्. In this illustration the श्लेष in क्षितिभृत् and पक्ष aids the सोपाधिरूपक. This figure of speech is not separately mentioned in Kuvalayānanda. Other rhetoricians treat this figure of speech as परम्परित, a variety of Rūpaka.

सादृश्यरूपकालंकारः (8) c

पृथक्कथितसादृश्यं दृश्यं सादृश्यरूपकम् ।
उल्लसत्पञ्चशाखस्ते राजते भुजभूरुहः ॥ २० ॥

20. A Rūpaka where an elegant point of similarity is made out by a separated expression is called Sādṛśya Rūpaka. Your tree of arm shines with the charming five branches in the shape of your hand.

20. दृश्यं means attractive. पृथक् By a separate expression. कथितं सादृश्यं Similarity expressed. सादृश्यरूपकं. It goes by that name. The second half of the verse sets out the illustration. हे राजन् ते भुज एव भूरुहः राजते. Here the king's arm is identified with a tree. How is that tree? उल्लसन्त्यः पञ्च शाखा एव उल्लसन् पञ्चशाखः यस्य

सः उल्लसत्पञ्चशाखः सन्. The tree is possessed of five branches. Your arm is possessed of five fingers. पञ्चशाख means a hand. Vide Amara :—पञ्चशाखः शयः पाणिः. Here the identity of the king's arm with the tree is a condition precedent to the identity of five fingers with the five branches. पञ्चशाखत्व, the common attribute is referred to separately from the Upamāna and Upameya. In Sopādhi Rūpaka, the common attribute and the Upamāna are set out in the same compound. Here they are separately mentioned. In the former the identity of Upamāna and Upameya is brought about as a result of the common attribute. The identification of the enemies' followers with the wings of mountains is independent of and precedes the identification of the king with Indra. But here the commonness of the attribute is itself brought about as a result of the identity of Upamāna and Upameya. Hence the order of the two is reversed in this case. Vide the following extract from Ramā :—अत्र भुजे तरुत्वारोपोत्तरमेव पञ्चाङ्गुलीषु शाखात्वारोपसंभवः। अत एव पञ्चशाखत्वं साधर्म्यं पृथगुच्यते, नतु सोपाधिरूपकवत्. Other rhetoricians treat this figure of speech as समस्तवस्तुविषय-सावयवरूपक, a variety of Rūpaka. This is also not separately mentioned in Kuvalayānanda.

आभासरूपकालंकारः (8) d

स्यादङ्गयष्टिरित्येवंविधमाभासरूपकम् ।

21. Expressions like 'the stick of the body' are examples of Ābhāsa Rūpaka.

21. The identity of the body with a stick not being quite happy, the figure of speech is called Ābhāsa Rūpaka. The compound अङ्गयष्टिः will have to be dissolved as अङ्गमेव यष्टिः. If it were dissolved as an उपमितसमास—अङ्गं यष्टिरिव, the figure of speech will be उपमा. Sanction for उपमितसमास is to be traced to Pāṇini :—उपमितं व्याघ्रादिभिः सामान्याप्रयोगे. Ābhāsa Rūpaka too is not referred to in Kuvalayānanda.

रूपितरूपकालंकारः (8) e

अङ्गयष्टिधनुर्वल्लीत्यादि रूपितरूपकम् ॥ २१ ॥

21. Expressions like 'the bow-creeper in the form of the stick-body' are instances of Rūpita Rūpaka.

21. Here there are two Rūpakas, one heaped upon the other. Firstly a lady's body is identified with यष्टि a stick. Secondly धनुस् a bow is identified with वल्ली a creeper. Then both are identified. रूपितरूपक is so-called, because a Rūpaka is described with reference to an object that is already the subject of a Rūpaka. The full verse from which this illustration is extracted runs as follows :—

अङ्गयष्टिधनुर्वल्लीमादाय कुसुमायुधः ।
जगज्जयति यासां ताः कथं न सरसाः स्त्रियः ॥

परिणामालंकारः (9)

परिणामोऽनयोर्यस्मिन्नभेदः पर्यवस्यति ।
कान्तेन पृष्टा रहसि मौनमेवोत्तरं ददौ ॥ २२ ॥

22. Where (in addition to the super-imposition of the one on the other as in Rūpaka) the identity of Upamāna and Upameya results through the relationship with the predicate, the figure is said to be Pariṇāma. Questioned by the lover in private, she only gave the answer of silence.

22. आरोप which is at the foundation of Rūpaka is also the basis for Pariṇāma. But the additional feature in Pariṇāma is that the identity between the two is brought about by reason of a relationship with the predicate. Vide Ramā—यस्मिन् काव्ये अनयोः आरोप्यमाणारोपविषययोः अभेदः पर्यवस्यति क्रियान्वयेन भवति तत्र स परिणामः. In the illustration set out in the second half of the verse, मौन or silence admits of being identified with उत्तर or reply by reason of its relationship with the action of दान expressed by ददौ. Kuvalayānanda gives a different definition of Pariṇāma as follows.

परिणामः क्रियार्थश्चेद्विषयी विषयात्मना ।
प्रसन्नेन दृगब्जेन वीक्षते मदिरेक्षणा ॥

Its explanation is as follows:—Where the Upamāna whose form is ascribed to the Upameya is incapable of independently governing the predicate,

and consequently it has again to pass through the perspective of Upameya, the figure of speech is Pariṇāma. In the illustration there given, the lotus whose form is ascribed to the eyes is incapable of seeing, and as such it has again to be clothed with the character of the Upameya viz., the eyes, so as to enable it to perform the function of seeing, and therefore it is a case of Pariṇāma. That the description of Pariṇāma in Kuvalayānanda materially differs from that in Chandrāloka will be apparent from the following extract from Kuvalayānanda. यत्रारोप्यमाणो विषयी किंचित्कार्योपयोगित्वेन निबध्यमानः स्वतस्तस्य तदुपयोगित्वासंभवात्प्रकृतात्मना परिणतिमपेक्षते तत्र परिणामालंकारः. According to Chandrāloka, the predicated action is the root-cause of the identity between Upamāna and Upameya. Silence can be conceived of as identical with a reply, only when it is governed by the predicate ददौ. According to Kuvalayānanda the Upamāna has to resume the character of Upameya to justify its relationship with the predicated action.

उल्लेखालंकारः (10)

बहुभिर्बहुधोल्लेखादेकस्योल्लेखिता मता ।
स्त्रीभिः कामः प्रियैश्चन्द्रः कालः शत्रुभिरीक्षि सः ॥ २३ ॥

23. Where a certain object is conceived of in different ways by different persons, the figure of

speech is Ullekha. He was seen as the God of love by ladies, as the Moon by his dear friends, and as the God of death by his enemies.

23. आरोप is at the foundation of Ullekha also. But here different capacities are ascribed to a single object by different persons. In the example one and the same king is identified by different persons with different objects. He is seen as Cupid by sweethearts, as the Moon by his comrades and as Yama by his foes. His loveliness, suavity and valour are respectively the causes for the different conceptions. Where an object is conceived of in different ways by the same person with reference to different features, there also the figure of speech is Ullekha. According to the previous construction the word बहुभिः in the definition was rendered as बहुभिः पुरुषैः, but here it means बहुभिर्निमित्तैः. Kuvalayānanda deals with both types of Ullekha, and for the latter type gives the following example—गुरुर्वचस्यर्जुनोऽयं कीर्तौ भीष्मः शरासने. Here one and the same person identifies the king with Guru, Arjuna and Bhīshma in respect of speech, renown and archery. Ullekha literally means conception. It includes a manifold conception by a single person or different persons. In Rūpaka and Pariṇāma there is only one identity referred to. In Ullekha there is a series of identities.

अपह्नुत्यलंकारः (11) a

अतथ्यमारोपयितुं तथ्यापास्तिरपह्नुतिः ।
नायं सुधांशुः किं तर्हि व्योमगङ्गासरोरुहम् ॥ २४ ॥

24. An express concealment of the truth with a view to an express assumption of a fiction is Apahnuti. The one seen yonder is not the Moon, but it is the lotus of the ethereal Ganges.

24. Apahnuti literally means concealment. Five kinds of Apahnuti are referred to in Chandrāloka—शुद्धापह्नुति, पर्यस्तापह्नुति, भ्रान्तापह्नुति, छेकापह्नुति and कैतवापह्नुति and they are dealt with in order in verses 24 to 28. The present śloka deals with अपह्नुति pure and simple. Its definition can be clearly known from the translation given above. In Rūpaka, Pariṅāma and Ullekha, no doubt there is an express assumption of a fiction, but the concealment of truth is not express. Here it is express. The real character of the Moon as such is negatived with reference to the Moon expressly, and the fictitious character of the lotus of the aerial Ganges is attributed to it. Hence it is a case of अपह्नुति pure and simple. Another example cited in Kuvalayānanda is as follows :—

अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे
सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन् परे ।
इन्दौ यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते
तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे ॥

पर्यस्तापह्नुत्यलंकारः (11) b

पर्यस्तापह्नुतिर्यत्र धर्ममात्रं निषिध्यते ।
नायं सुधांशुः किं तर्हि सुधांशुः प्रेयसीमुखम् ॥ २५ ॥

25. An express denial of the real characteristic alone of an object with a view to fictitiously attributing it to another is called Paryastāpahnuti. The one seen yonder is no Moon, but the beloved's face is the Moon.

25. In Paryastāpahnuti there is no suppression of an object, but only of its real characteristic, and the latter is fictitiously ascribed to something else. In Śuddhāpahnuti, the Moon as such was concealed and the character of the aerial lotus ascribed to it. But here the Moon is not denied, but its characteristic is attributed to the beloved's face. Hence the significance of मात्र in धर्ममात्रं निषिध्यते. धर्मि is not denied, but only the धर्म. Ramā defines it accurately as follows :—धर्मिणि धर्मनिषेधपूर्वं तद्धर्मस्यान्यत्रा-रोपः पर्यस्तापह्नुतिः. The following is another example cited in Kuvalayānanda—

हालाहलो नैव विषं विषं रमा
जनाः परं व्यत्ययमत्र मन्वते ।
निपीय जागर्ति सुखेन तं शिवः
स्पृशन्निमां मुह्यति निद्रया हरिः ॥

भ्रान्तापह्नुत्यलंकारः (11) c

भ्रान्तापह्नुतिरन्यस्य शङ्कया तथ्यनिर्णये ।
शरीरे तव सोत्कम्पं ज्वरः किं न सखि स्मरः ॥ २६ ॥

26. Where an illusion is expressed by a person and it is cleared and the truth established by another, the figure of speech is Bhrāntāpahnuti. That which appears along with tremor on your body—is it fever? No, friend, it is Cupid.

26. Really speaking, in भ्रान्तापह्नुति there is no concealment of the truth. On the other hand a disillusion takes place, and truth is established. Ramā gives the following definition:—किंचित्कर्तृकभ्रान्तिजन्यारोपपूर्वकपरकर्तृकतन्निषेधपूर्वकतथ्यकथनं भ्रान्तापह्नुतिः. Firstly the female friend of a lady mistook the change on her shivering person as due to fever, but she is disillusioned by the other by saying 'No, it is due to love.' शरीरे तव सोत्कम्पं ज्वरः किं represents the question of the female friend made under a mistake. न सखि, (किंतु) स्मरः represents the disillusionment by the lady herself. Another example cited in Kuvalayānanda :—

नागरिक समधिकोन्नतिरिह महिषः कोऽयमुभयतःपुच्छः ।
न हि नहि करिकलभोऽसौ शुण्डादण्डोऽयमस्य नतु पुच्छम् ॥

छेकापह्नुत्यलंकारः (11) d

छेकापह्नुतिरन्यस्य शङ्कया तथ्यनिह्नवे ।
प्रजल्पन्मत्पदे लग्नः कान्तः किं न हि नूपुरः ॥ २७ ॥

27. When the truth of a statement is suspected by another, and the same is concealed by the speaker by an express denial, the figure is said to be Chhekāpahnuti. The charlatan clung to my feet. Is it your lover? No, the anklet.

27. छेक means a clever person. छेकापह्नुति is concealment by a clever person. Kuvalayānanda gives the following definition of छेकापह्नुति—कस्यचित्कंचित्प्रति रहस्योक्तौ अन्येन श्रुतायां उक्तेस्तात्पर्यान्तरवर्णनेन तथ्यनिह्नवे छेकापह्नुतिः. In the illustration given above, प्रजल्पन्मत्पदे लग्नः is the statement of a truth by a heroine. कान्तः किं is the query of the female friend who suspected the truth. नहि नूपुरः is the denial of the same by the heroine and a false explanation by her of her previous statement. Another example of the same cited in Kuvalayānanda is this—

सीत्कारं शिक्षयति व्रणयत्यधरं तनोति रोमाञ्चम् ।
नागरिकः किं मिलितो नहि नहि सखि हैमनः पवनः ॥

As to the difference between this figure of speech and Vyājokti, see notes under the latter.

कैतवापह्नुत्यलंकारः (11) e

कैतवं व्यज्यमानत्वे व्याजाद्यैर्निह्नुतेः पदैः ।
निर्यान्ति स्मरनाराचाः कान्तादृक्पातकैतवात् ॥ २८ ॥

28. A suppression of truth by the use of phrases like 'under the pretext of' and others is

Kaitavāpahnuti. The arrows of Cupid emerge under the pretext of the beloved's glances.

28. Ramā explains this definition as follows:— व्याजाद्यैः पदैर्यत्र निह्नुतेर्व्यङ्ग्यत्वं तत्र सा कैतवापह्नुतिः । आदिना छलादिपरिग्रहः. The illustration is clear. The following is another illustration given in Kuvalayānanda—

रिक्तेषु वारिकथया विपिनोदरेषु
मध्याह्नजृम्भितमहातपतापतप्ताः ।
स्कन्धान्तरोत्थितदवाग्निशिखाच्छलेन
जिह्वां प्रसार्य तरवो जलमर्थयन्ते ॥

उत्प्रेक्षालंकारः (12) a

उत्प्रेक्षोन्नीयते यत्र हेत्वादिर्निह्नुतिं विना ।
त्वन्मुखश्रीकृते नूनं पद्मैर्वैरायते शशी ॥ २९ ॥

29. Where a motive and the like are poetically fancied without a denial of the truth, the figure of speech is known as Utprekshā. The Moon makes war with lotuses surely with a view to winning the beauty of your face.

29. उत्प्रेक्षा is poetic fancy. Its accurate definition given in Kuvalayānanda is अन्यधर्मसंबन्धनिमित्तेन अन्यस्य अन्यतादात्म्यसंभावनमुत्प्रेक्षा. In Utprekshā an object is poetically conceived of as identical with a different thing. संभावना means उत्कटैकतरकोटिकसंशयः. The real character

is not totally lost sight of, but at the same time it is made the subject of a doubt with special leaning towards one of the alternatives. In भ्रान्तिमदलंकार the identity of the relevant object is completely mistaken. In ससंदेहालंकार the two alternatives of a doubt are of equal weight. In अपह्नुति the real character of the relevant object is expressly negatived. In अतिशयोक्ति the fictitious assumption is absolutely taken for granted. Whereas in उत्प्रेक्षा there is no illusion as in भ्रान्तिमान, and the real character also makes itself felt. As in ससंदेह, so also in उत्प्रेक्षा there is a peculiar doubt about the identity of an object. But of the two alternatives in a doubt there is more a leaning towards the fictitious character in Utprekshā. whereas in ससंदेह both the alternatives are of equal force. Further in उत्प्रेक्षा the real character is not expressly negatived as in अपह्नुति. Again in उत्प्रेक्षा the fictitious character that is attributed is not wholly taken for granted, and hence its distinction from अतिशयोक्ति. Now let us examine the definition given in Chandrāloka. यत्र हेत्वादिः निह्नुतिं विना उन्नीयते तत्र उत्प्रेक्षा. The word आदि in हेत्वादि comprises वस्तु and फल. Hence हेत्वादि means and includes the cause, identity and result. In Utprekshā, a thing that is not the cause is suggested as a cause. It goes by the name of हेतूत्प्रेक्षा. Further a thing that is not of a particular character is conceived of as one of that character. It goes by the name of वस्तूत्प्रेक्षा or स्वरूपोत्प्रेक्षा.

Again a thing which does not result from a relevant object is fancied to be its result, and this goes by the name of फलोत्प्रेक्षा. निह्नुतिं विना. Unlike Apahnuti, there is no suppression of the real character in Utpreksha. The example is given in the second half of the verse. It is addressed to a lady by her lover. In order to win the beauty of your face, the Moon quarrels with lotuses. The author of the commentary Ramā makes out that this illustrates all the three kinds of Utpreksha mentioned above. What is the battle between the Moon and lotuses? When the Moon rises, the lotus fades. When the Moon goes out, the lotus blooms. This mutual intolerance is fancied as animosity or quarrel between the two. In so far as this aspect is concerned, the Utpreksha relates to वस्तु. What is the motive for the quarrel between the Moon and lotuses? They vie with each other in order to attain the beauty of the lady's face. Is it a real cause? No, it is a fancied one. So this illustrates हेतूत्प्रेक्षा. Further what is the result to be got from a war by the Moon or the lotus? It is the acquisition of the charm of the lady's face. Hence the फल or fruit is conceived of fictitiously. Therefore there is फलोत्प्रेक्षा as well. Special attention is to be paid to the word नूनं in the illustration. The Indeclinable नूनं means 'surely'. The very mention of the word 'surely' indicates that it is only a poetic fiction. For a list of words

indicative of Utprekshā, vide the following Kārikā.

मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः ।
उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोऽपि तादृशः ॥

For a clear idea of the definition, classification and illustrations of Utprekshā, vide the following extract from Kuvalayānanda :—

संभावना स्यादुत्प्रेक्षा वस्तुहेतुफलात्मना ।
उक्तानुक्तास्पदाद्यात्र सिद्धासिद्धास्पदे परे ॥
धूमस्तोमं तमः शङ्के कोकीविरहशुष्मणाम् ।
लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ॥
रक्तौ तवाङ्घ्री मृदुलौ भुवि विक्षेपणाद्ध्रुवम् ।
त्वन्मुखाभेच्छया नूनं पद्मैर्वैरायते शशी ॥
मध्यः किं कुचयोर्धृत्यै बद्धः कनकदामभिः ।
प्रायोऽब्जं त्वत्पदेनैक्यं प्राप्तुं तोये तपस्यति ॥

For an instance of हेतूत्प्रेक्षा, vide the following śloka of Raghuvaṁśa :—

सैषा स्थली यत्र विचिन्वता त्वां भ्रष्टं मया नूपुरमेकमुर्व्याम् ।
अदृश्यत त्वच्चरणारविन्दविश्लेषदुःखादिव बद्धमौनम् ॥ XIII-23.

गूढोत्प्रेक्षा (12) b

इवादिकपदाभावे गूढोत्प्रेक्षां प्रचक्षते ।
त्वत्कीर्तिर्भ्रमणश्रान्ता विवेश स्वर्गनिम्नगाम् ॥ ३० ॥

30. Where the said poetic fancy is employed without the use of words 'as if' and others, it is said

to be Gūḍha or a hidden Utprekshā. Tired of roaming about, your fame dived into the heavenly Gaṅgā.

30. This is only a variety of Utprekshā. Utprekshā is said to be express when the words इव and the like are used, a list of which is given in the Kārikā मन्ये शङ्के etc. referred to at the end of the notes on the last śloka. When there is an Utprekshā without the employment of those words, the Utprekshā is said to be implied. In the example given in the second half of the verse the words indicative of Utprekshā are not employed by word of mouth. The fatigue of roaming about in the world is poetically described as the cause for the king's fame immersing itself in the divine Gaṅgā. Hence it is हेतूत्प्रेक्षा. Of course, the purport is that the king's fame reached as far as the heaven. If the passage were read as त्वत्कीर्तिर्भ्रमणश्रान्तेव विवेश स्वर्गनिम्नगां it will be an illustration for an Express Utprekshā.

स्मृति-भ्रान्ति-संदेहालंकाराः (13-15)

स्यात्स्मृतिभ्रान्तिसंदेहैस्तदेवालंकृतित्रयम् ।
पङ्कजं पश्यतस्तस्या मुखं मे गाहते मनः ॥ ३१ ॥

अयं प्रमत्तमधुपस्त्वन्मुखं वेद पङ्कजम् ।
पङ्कजं वा सुधांशुर्वेत्यस्माकं तु न निर्णयः ॥ ३२ ॥

31 & 32. Reminiscence, illusion and doubt respectively constitute the figures of speech known as Smṛti, Bhrānti and Sandeha. When I see the lotus, my mind recalls that lady's face. This intoxicated bee thinks your face to be a lotus. Is it a lotus or the Moon—we are not certain.

31 & 32. Where the sight of an object rouses the memory of a similar object or something connected with the same, the figure of speech is स्मृति or स्मृतिमान्. Likewise where the sight of an object creates an illusion about the same, the figure is भ्रान्ति or भ्रान्तिमान्. Similarly where the sight of an object rouses a doubt about its identity, the figure of speech is संदेह or ससंदेह. Examples for all the three Alaṁkāras are set out in order in the three succeeding halves. The sight of a lotus rouses the lover's memory of his sweetheart's face on account of likeness. Hence पङ्कजं पश्यतः etc. illustrates स्मृति. A bee on account of its infatuation mistakes a lady's face for a lotus. Hence अयं प्रमत्त etc. illustrates भ्रान्ति. Here the real character of the Upameya is completely missed by the person seeing. Hence it differs from Rūpaka. Nextly the sight of a lotus raises the doubt whether it is lotus or the Moon. So पङ्कजं वा etc. is a case of संदेह. The following three verses cited from Kuvalayānanda illustrate the said three figures of speech in order.

दिव्यानामपि कृतविस्मयां पुरस्ता-
दम्भस्तः स्फुरदरविन्दचारुहस्ताम् ।
उद्वीक्ष्य श्रियमिव कांचिदुत्तरन्ती-
मस्मार्षीज्जलनिधिमन्थनस्य शौरिः ॥
पलाशकुसुमभ्रान्त्या शुकतुण्डे पतत्यलिः ।
सोऽपि जम्बूफलभ्रान्त्या तमलिं हर्तुमिच्छति ॥
जीवनग्रहणे नम्रा गृहीत्वा पुनरुन्नताः ।
किं कनिष्ठाः किमु ज्येष्ठा घटीयन्त्रस्य दुर्जनाः ॥

The following śloka of Uttararāmacharita llustrates स्मृतिमान.

अतिशयितसुरासुरप्रभावं शिशुमवलोक्य तवैव तुल्यरूपम् ।
कुशिकसुतमखद्विषां प्रमाथे धृतधनुषं रघुनन्दनं स्मरामि ॥ V—4.

मीलित-सामान्यालंकारौ (16-17)

मीलितं बहुसादृश्याद्भेदवच्चेन्न लक्ष्यते ।
रसो नालक्षि लाक्षायाश्चरणे सहजारुणे ॥ ३३ ॥
सामान्यं यदि सादृश्याद्भेद एव न लक्ष्यते ।
पद्माकरप्रविष्टानां मुखं नालक्षि सुभ्रुवाम् ॥ ३४ ॥

33 & 34. Where the Upamāna fails to be noticed on account of the superior likeness of Upameya, the figure of speech is Mīlita. The paint of red lac was not seen on the naturally ruddy foot (of the lady). Where the distinction of objects is obscured by their likeness, the figure is Sāmānya. The faces of ladies were not seen in the midst of the lotus-pond.

33 & 34. The distinction between Mīlita and Sāmānya is very narrow. In the one case the separate individuality of Upamāna and Upameya is not noticeable. In the other the two objects are noticeable as two separate entities, but their distinction is not perceptible. In the illustration for Mīlita, the paint of red lac and the ruddy feet are not perceptible as two different objects. They appear as a single whole. But in the illustration for a Sāmānya the faces of ladies and lotuses are known as separate objects, but they cannot be recognized as such. The observer cannot differentiate which is the lady's face and which is the lotus. Hence the definition states in Mīlita—भेदवत् न लक्ष्यते and in Sāmānya भेद एव न लक्ष्यते. In the first the व्यक्ति or object itself is not observed, whereas in the second, the भेद or व्यावर्तकधर्म i.e., distinction alone escapes notice. The following two verses cited in Kuvalayānanda illustrate Mīlita and Sāmānya respectively.

मल्लिकामालभारिण्यः सर्वाङ्गीणार्द्रचन्दनाः ।
क्षौमवत्यो न लक्ष्यन्ते ज्योत्स्नायामभिसारिकाः ॥
रत्नस्तम्भेषु संक्रान्तैः प्रतिबिम्बशतैर्वृतः ॥
लङ्केश्वरः सभामध्ये न ज्ञातो वालिसूनुना ॥

उन्मीलितालंकारः (18)

हेतोः कुतोऽपि वैशिष्ट्यात्स्फूर्तिरुन्मीलितं मतम् ।
लक्षितान्युदिते चन्द्रे पद्मानि च मुखानि च ॥ ३५ ॥

35. A recognition of the Upameya through an excellence (as distinguished from the Upamāna) which comes to light by an adventitious circumstance is called Unmīlita. When the Moon rose, lotuses and faces were clearly seen.

35. कुतोऽपि हेतोः Through some reason. वैशिष्ट्यात् As superior to the Upamāna. स्फूर्ति: A knowledge of the Upameya. During the day the difference between lotuses and faces was not seen, both being alike. When the Moon rises, the lotus fades and loses its brightness, but ladies' faces retain their charm. Hence by reason of the rise of the Moon—an adventitious circumstance, the Upameya is recognized as distinct from and superior to the Upamāna, and the passage therefore falls within the scope of Unmīlita. उन्मीलित literally means opening or disclosure. The scope of this Alaṁkāra is classed in Kuvalayānanda under the heads of two figures of speech viz., उन्मीलित and विशेषक, but the distinction is negligible.

अनुमानालंकारः (19)

अनुमानं च कार्यादेः कारणाद्यवधारणम् ।
अस्ति किंचिद्यदनया मां विलोक्य स्मितं मनाक् ॥ ३६

36. Anumāna is the inference of a cause and the like from an effect and the like. There is something (in her heart) inasmuch as she smiled a little on seeing me.

36. In the illustration, from the effect, viz., the smile on the lady's lip, the cause, viz., her love is inferred. Hence the figure of speech is Anumāna, lit., inference. Vide the following illustration given in Sāhityadarpaṇa.

जानीमहेऽस्या हृदि सारसाक्ष्या विराजतेऽन्तः प्रियवक्त्रचन्द्रः ।
यत्कान्तिजालैः प्रसृतैस्तदङ्गेष्वापाण्डुता कुड्मलताक्षिपद्मे ॥

अर्थापत्त्यलंकारः (20)

अर्थापत्तिः स्वयं सिध्येत्पदार्थान्तरवर्णनम् ।
स जितस्त्वन्मुखेनेन्दुः का वार्ता सरसीरुहाम् ॥ ३७ ॥

37. Where from the description of one object, the description of another is stated to follow *a fortiori*, the figure of speech is Arthāpatti. That very Moon has been vanquished by your face. Where is the question of lotuses ?

37. A better definition of Arthāpatti has been given in Kuvalayānanda as follows:—कैमुत्येनार्थसंसिद्धिः काव्यार्थापत्तिरिष्यते. Arthāpatti is the figure where दण्डापूपिकान्याय applies. If a rat is said to have made away with a stick in which cakes were arranged it goes without saying that the cakes have been devoured by the rat. This is known as Daṇḍāpūpikā maxim. In the illustration, the Moon is said to have been vanquished by the lady's face. When

the Moon, the conqueror of lotuses, has himself been conquered by the lady's face, where is the question of lotuses that fade at the sight of the Moon? The victory of the face over the lotus follows without a specific mention. By way of illustration the following verse of Kumarāsambhava may be cited.

पशुपतिरपि तान्यहानि कृच्छ्रादगमयदद्रिसुतासमागमोत्कः ।
कमपरमवशं न विप्रकुर्युर्विभुमपि तं यदमी स्पृशन्ति भावाः ॥ VI-95.

काव्यलिङ्गालंकारः (21)

स्यात्काव्यलिङ्गं वागर्थो नूतनार्थसमर्पकः ।
जितोऽसि मन्द कन्दर्प मच्चित्तेऽस्ति त्रिलोचनः ॥ ३८ ॥

38. Where the expressed idea of a word or a sentence substantiates another novel idea, it gives rise to the figure of speech known as Kāvyaliṅga. Fool Cupid, you are vanquished; there is in my heart the three-eyed lord.

38. वाचः अर्थः वागर्थः. वाक् may be either a word or a sentence. Where the meaning of वाक् substantiates a main idea expressed in a sentence which by reason of its peculiarity stands in need of justification, Kāvyaliṅga arises. In the place of नूतनार्थसमर्पक: there is also a reading नूतनार्थसमर्थकः. Kuvalayānanda gives a different definition:— समर्थनीयस्यार्थस्य काव्यलिङ्गं समर्थनम्. Sāhityadarpaṇa gives a

better definition :—हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गं निगद्यते. In the illustration the conquest of Cupid is a novel idea and consequently needs to be established, and it is done by the sentence which says that the three-eyed Śiva dwells in the heart of the speaker. The third fiery eye of Śiva is reputed to have burnt Cupid to ashes, and his presence in the mind of the speaker is a sufficient reason to enable the speaker to vanquish Cupid. This is an illustration of the sense of a sentence justifying the main idea. For the sense of a word or phrase substantiating the main idea, vide the following example—

भस्मोद्धूलन भद्रमस्तु भवते रुद्राक्षमाले शुभं
हा सोपानपरम्परे गिरिसुताकान्तालयालंकृते ।
अद्याराधनतोषितेन विभुना युष्मत्सपर्यासुखा-
लोकोच्छेदिनि मोक्षनामनि महामोहे निलीयामहे ॥

Here the main idea viz., that Moksha or salvation is tantamount to a delirium is a novel idea, and it is substantiated by the word युष्मत्सपर्यासुखालोकोच्छेदिनि meaning—'which cuts at the root of the experience of the pleasure of serving Bhasma, Rudrāksha etc.' A classic example of Kāvyaliṅga is the following śloka—

यत्त्वन्नेत्रसमानकान्ति सलिले मग्नं तदिन्दीवरं
मेघैरन्तरितः प्रिये तव मुखच्छायानुकारी शशी ।
येऽपि त्वद्गमनानुसारिगतयस्ते राजहंसा गता-
स्त्वत्सादृश्यविनोदमात्रमपि मे दैवेन न क्षम्यते ॥

Here the intolerance of Fate towards the speaker, a separated lover, which is a novel idea is substantiated by the three sentences contained in the first three feet of the verse. Hence it is a case of वाक्यार्थहेतुककाव्यलिङ्ग.

At this stage we may examine how Kāvyaliṅga of the वाक्यार्थहेतुक type differs from अर्थान्तरन्यास and अनुमान. In all the three, no doubt the idea of a subsidiary sentence accounts for the idea of the main sentence, but in different ways as pointed out in Sāhityadarpaṇa. In Anumāna the subsidiary sentence serves as an index of the idea in the main sentence. The slight smile on the lady's lip is indicative of her affection. Hence अस्ति किंचिद्यदनया मां विलोक्य स्मितं मनाक् is an example of Anumāna. In अर्थान्तरन्यास the idea in the main sentence is substantiated by a general statement in the subsidiary sentence. But in Kāvyaliṅga the idea of the subsidiary sentences furnishes the reason which brings about or justifies the idea of the main sentence. The presence of Śiva in the speaker's heart justifies and probabilises the conquest of Cupid. Hence जितोऽसि etc. is a case of Kāvyaliṅga. In other words, in Anumāna the हेतु is ज्ञापक, in Arthāntaranyāsa it is समर्थक, and in Kāvyaliṅga it is निष्पादक.

Nextly, what is the difference between परिकर and पदार्थहेतुक-काव्यलिङ्ग? No doubt in both, the words

denoting the subsidiary ideas are employed as adjectives. But the difference is that in Kāvyaliṅga the subsidiary idea that accounts for the main idea is expressed, whereas in Parikara it is suggested by the adjective. For instance, the presence of Śiva in the speaker's heart, an expressed idea, accounts for the defeat of Cupid in the illustration of Kāvyaliṅga. In Parikara the adjective सुधांशुकलितोत्तंसः suggests the cool, refreshing character of Śiva, and that suggested idea justifies the main idea, viz., the removal of torture of the devotee. The distinction has been pointed out in Kuvalayānanda as follows:—परिकरे पदार्थवाक्यार्थबलात्प्रतीयमानार्थौ वाच्योपस्कारकतां भजतः । काव्यलिङ्गे तु पदार्थवाक्यार्थाविव हेतुभावं भजतः ॥

परिकरालंकारः (22)

अलंकारः परिकरः साभिप्राये विशेषणे ।
सुधांशुकलितोत्तंसस्तापं हरतु वः शिवः ॥ ३९ ॥

39. Where an adjective is suggestive of an import useful to the context, the figure is Parikara. May Śiva, adorned by the Moon (Nectar-rayed) remove your torment.

39. In the illustration the adjective सुधांशुकलितोत्तंसः substantiates the capacity of Śiva to remove the devotee's torture. Śiva has the Moon on his head. The Moon is cool and refreshing, and his

rays abound in nectar. The wearer of the Moon is therefore in a position to remove the heat of persons with whom he comes into contact. Hence the propriety of the prayer addressed to him to remove the heat of worldly tortures. An example of परिकर may be noticed in the following śloka of Kumārasambhava:—

> तव प्रसादात्कुसुमायुधोऽपि सहायमेकं मधुमेव लब्ध्वा ।
> कुर्यां हरस्यापि पिनाकपाणेर्धैर्यच्युतिं के मम धन्विनोऽन्ये ॥ III—10.

Here the word पिनाकपाणेः adjectival to हरस्य, and the word कुसुमायुधः adjectival to अहं understood, are suggestive of the superior and inferior equipments of Śiva and Cupid respectively. The distinction of this figure of speech from Kāvyaliṅga of the पदार्थहेतुक type has been already noticed.

परिकराङ्कुरालंकारः (23)

साभिप्राये विशेष्ये तु भवेत्परिकराङ्कुरः ।
चतुर्णां पुरुषार्थानां दाता देवश्चतुर्भुजः ॥ ४० ॥

40. But where the qualified *noun* is suggestive of a similar import, the figure is Parikarāṅkura. The Lord Four-armed is the giver of the four objects of life.

40. The distinction of this from परिकर is clear. In परिकर the suggestion arises from the adjective, but here from the noun. It is appropriate that

the Four-armed (Vishṇu) should dispense the four Purushārthas—Dharma, Artha, Kāma and Moksha. It is to be noted that चतुर्भुजः is a noun qualified by देवः. चतुर्भुजः is the name of Vishṇu. The propriety lies in the choice of that particular appellation of Vishṇu.

अतिशयोक्त्यलंकारः (24) अक्रमातिशयोक्तिः (24) a

अक्रमातिशयोक्तिश्चेद्युगपत्कार्यकारणे ।
आलिङ्गन्ति समं देव ज्यां शराश्च पराश्च ते ॥ ४१ ॥

41. The simultaneous appearance of the cause and the effect falls under the head known as Akramātiśayokti. O lord, your arrows and enemies simultaneously embrace the string and the Earth respectively.

41. Chandrāloka refers to six kinds of Atiśayokti or hyperbole—अक्रमातिशयोक्ति, अत्यन्तातिशयोक्ति, चपलातिशयोक्ति, संबन्धातिशयोक्ति, भेदकातिशयोक्ति and रूपकातिशयोक्ति. Kuvalayānanda adds one more variety viz., सापह्नवातिशयोक्ति. The fundamental principle of Atiśayokti is exaggeration.

The first variety of अतिशयोक्ति referred to in the text is अक्रमातिशयोक्ति. When the cause and effect are described to be simultaneous, this figure of speech arises. The second half of the verse is addressed to

a king. हे देव ते शराश्च पराश्च ज्यां समं आलिङ्गन्ति. As applied to शराः, ज्या means the bowstring ; and as applied to पराः it means the Earth. The contact of arrows with the bow-string is said to be concurrent with the enemies' fall on the Earth. Of course this suggests the ease with which the king scored a victory over his foes and his extraordinary valour. This is certainly a poetic exaggeration.

अत्यन्तातिशयोक्तिः (24) b

**अत्यन्तातिशयोक्तिस्तत्पौर्वापर्यव्यतिक्रमे ।
अग्रे मानो गतः पश्चादनुनीता प्रियेण सा ॥ ४२ ॥**

42. When the sequence of the cause and the effect is reversed, it is an instance of Atyantātiśayokti. At first her anger disappeared, then she was appeased by her lover.

42. In अक्रमातिशयोक्ति the cause and the effect are simultaneous. In अत्यन्तातिशयोक्ति the effect precedes the cause. Of course this is calculated to bring home to the mind the extreme facility with which the effect is produced. In a love-quarrel the lover appeals to his sweetheart to condone his guilt. A description of the sweetheart's pleasure before such an appeal by the lover amounts to a description of the effect preceding the cause. Hence it is a case of अत्यन्तातिशयोक्ति.

चपलातिशयोक्तिः (24) c

चपलातिशयोक्तिस्तु कार्ये हेतुप्रसक्तिजे ।
यामीति प्रियपृष्टाया वलयोऽभवदूर्मिका ॥ ४३ ॥

43. Where an effect is described as brought about by a mere mention of the cause, it is a case of Chapalātiśayokti. When the lover asked—'Shall I go,' her ring became a bracelet.

43. The exaggeration in चपलातिशयोक्ति lies in the fact that the mere mention of the cause produces the effect. This is also suggestive of the facility in bringing about the result. The lover merely asked—'Shall I go.' But the sweetheart became already afflicted with the grief of separation. Her body languishes. Her ring becomes a bracelet. So much is she reduced. The following is an oft-quoted example of this figure of speech—

यामि न यामीति धवे वदति पुरस्तात्क्षणेन तन्वङ्गयाः ।
गलितानि पुरो वलयान्यपराणि तथैव दलितानि ॥

संबन्धातिशयोक्तिः (24) d

संबन्धातिशयोक्तिः स्यात्तदभावेऽपि तद्वचः ।
पश्य सौधाग्रसंसक्तं विभाति विधुमण्डलम् ॥ ४४ ॥

44. Sambandhātiśayokti is the description of a thing where it is not. Behold, clinging to the top of the mansion shines the disc of the Moon.

44. संबन्धातिशयोक्ति is treated as twofold in Kuvalayānanda—अयोगे योगकल्पनं and योगेऽप्ययोगकल्पनं, postulating a connection where it is not, and postulating its absence where it is. The connection between the Moon and the top of the mansion is a fiction, and since it is asserted the illustration given in the text exemplifies संबन्धातिशयोक्ति of the first kind. For the second type of the same, the following is an example:—त्वयि दातरि राजेन्द्र स्वर्द्रुमान्नाद्रियामहे. The king's magnanimity is extolled as so high that beggars ceased to have any regard for the Kalpaka trees. Here a regard for Kalpaka trees which is a permanent truth is described as absent. The following two ślokas respectively exemplify संबन्धातिशयोक्ति of the above two types.

(1) कतिपयदिवसैः क्षयं प्रयायात्कनकगिरिः कृतवासरावसानः ।
इति मुदमुपयाति चक्रवाकी वितरणशालिनि वीररुद्रदेवे ॥

(2) अनयोरनवद्याङ्गि स्तनयोर्जृम्भमाणयोः ।
अवकाशो न पर्याप्तस्तव बाहुलतान्तरे ॥

In the first example the joy of Chakravāka birds is postulated, in the second the breasts are described to have no interval between when they have.

भेदकातिशयोक्तिः (24) e

भेदकातिशयोक्तिश्चेदेकस्यैवान्यतोच्यते ।
अहो अन्यैव लावण्यलीला बालाकुचस्थले ॥ ४५ ॥

45. Where a thing is described as different from itself, the figure of speech is known by the term Bhedakātiśayokti. Wonder! The charm of loveliness on the damsel's breasts is really different from what it is.

45. The illustration given in Kuvalayānanda for this is the folllowing:—अन्यदेवास्य गाम्भीर्यमन्यद्धैर्यं महीपतेः.

रूपकातिशयोक्तिः (24) f

रूपकातिशयोक्तिश्चेद्रूप्यं रूपकमध्यगम् ।
पश्य नीलोत्पलद्वन्द्वान्निःसरन्ति शिताः शराः ॥ ४६ ॥

46. Where the Upameya totally merges into the womb of the Upamāna whose form is superimposed on it, the figure of speech goes by the name of Rūpakātiśayokti. Behold, sharp arrows emerge from a pair of blue lotuses.

46. The principle in रूपकातिशयोक्ति is निगीर्याध्यवसान. It consists of two elements—निगरण and अध्यवसान. निगरण means the suppression of the Upameya. When the Upameya is not expressly mentioned, but the Upamāna alone whose character is attributed to the Upameya is expressed, निगरण takes place. Hence in Atiśayokti, the Upameya is never referred to. अध्यवसान means the definite perspective of the Upameya in the light of the Upamāna.

निगरण distinguishes अतिशयोक्ति from रूपक. अध्यवसान distinguishes it from उत्प्रेक्षा. In उत्प्रेक्षा the Upameya is suspected to be Upamāna with a greater leaning towards viewing it as Upamāna. In अतिशयोक्ति the Upameya is definitely determined to be the Upamāna. In the illustration given, the pair of eyes is the Upameya or Rūpya, and a pair of blue lotuses is the Upamāna or Rūpaka. The pair of eyes is not expresssly mentioned. It merges into the womb of the Upamāna. The sharp arrows are no other than the side-glances of love emerging from a lady's eyes. Here both निगरण and अध्यवसान are present. Hence it is a case of रूपकातिशयोक्ति. Another oft-quoted example of this is the following śloka:—

वापी कापि स्फुरति गगने तत्परं सूक्ष्मपद्या
सोपानालीमधिगतवती काञ्चनीमैन्द्रनीली ।
अग्रे शैलौ सुकृतिसुगमौ चन्दनच्छन्नदेशौ
तत्रत्यानां सुलभममृतं संनिधानात्सुधांशोः ॥

Here the navel and other limbs of the lady are not specifically mentioned. Their corresponding Upamānas, 'a well' and others alone are expressed. This is the most important type of अतिशयोक्ति though mentioned last. In the scheme of Kuvalayānanda this comes first among the different kinds of अतिशयोक्ति.

प्रौढोक्त्यलंकारः (25)

प्रौढोक्तिस्तदशक्तस्य तच्छक्तत्वावकल्पनम् ।
कलिन्दजातीररुहाः श्यामलाः सरलद्रुमाः ॥ ४७ ॥

47. Attributing a potency to a thing, which it has not got, goes by the name of Prauḍhokti. Black are the Sarala trees growing on the banks of the Jumna.

47. The river Yamunā is no doubt black, but it does not follow that the trees growing on its banks must be black. The imparting of blackness to the trees which is not within the competence of the river is attributed to it. Hence this is an instance of Prauḍhokti. The commentary Ramā has the following remark—अयं चातिशयोक्तिभेदो नालंकारान्तरमिति काव्यप्रकाशः. But there is no specific mention about this in Kāvyaprakāśa. Perhaps it is only a deduction from Kāvyaprakāśa by the author of Ramā.

संभावनालंकारः (26)

संभावनं यदीत्थं स्यादित्यूहोऽन्यप्रसिद्धये ।
सिक्तं स्फटिककुम्भान्तःस्थितिश्वेतीकृतैर्जलैः ॥ ४८ ॥
मौक्तिकं चेल्लतां सूते तत्पुष्पैस्ते समं यशः ।

48. A speculation about an object that if it were so and so, something else will result, forms the figure of speech known as Sambhāvana. If the pearl sprinkled with waters made white by their remaining in the interior of crystal jars grows into a plant, then with the flowers of such a plant can be compared your fame.

48. A king is addressed in the passage of illustration. Fame is generally described by poets as white. The intensity of its whiteness is referred to by means of a तर्क or ऊह. Crystal jars are white, pearl is white. Pearl sprinkled with water from crystal jars must be still more white. If that pearl develops from the stage of a seed to that of a tree, and that tree puts forth flowers, its flowers must be extremely white. Then the king's fame can be compared to such flowers. The use of so many 'if's clarifies that the Upamāna is totally non-existent. This figure of speech is treated by the author of Kāvyaprakāśa as a variety of अतिशयोक्ति—यद्यर्थोक्तौ च कल्पनम्, and the following śloka is cited as an example:—

राकायामकलङ्कं चेदमृतांशोर्भवेद्वपुः ।
तस्या मुखं तदा साम्यपराभवमवाप्नुयात् ॥

Sāhityadarpaṇa which follows Kāvyaprakāśa cites almost a similar example as follows:—

यदि स्यान्मण्डले सक्तमिन्दोरिन्दीवरद्वयम् ।
तदोपमीयते तस्या वदनं चारुलोचनम् ॥

A classic example of this kind of अतिशयोक्ति according to Kāvya Prakāśa, or of Sambhāvanā according to Chandrāloka is the following śloka of Māgha—

उभौ यदि व्योम्नि पृथक्प्रवाहावाकाशगङ्गापयसः पतेताम् ।
तेनोपमीयेत तमालनीलमामुक्तमुक्तालतमस्य वक्षः ॥ III-8.

The following śloka of Kumārasambhava may also be cited by way of example.

पुष्पं प्रवालोपहितं यदि स्यान्मुक्ताफलं वा स्फुटविद्रुमस्थम् ।
ततोऽनुकुर्याद्विशदस्य तस्यास्ताम्रोष्ठपर्यस्तरुचः स्मितस्य ॥ I-44.

प्रहर्षणालंकारः (27)

वाञ्छितादधिकप्राप्तिरयत्नेन प्रहर्षणम् ॥ ४९ ॥
दीपमुद्द्योतयेद्यावत्तावदभ्युदितो रविः ।

49. An easy fruition of the desire to a higher extent than wished for is known as Praharshaṇa. By the time the lamp was lit, the Sun rose.

49. प्रहर्ष and विषाद represent two extreme opposites. In the illustration the light of the lamp was wished for, but the much superior light of the Sun was got. Kuvalayānanda refers to two other kinds of Praharshaṇa—

(1) उत्कण्ठितार्थसंसिद्धिर्विना यत्नं प्रहर्षणम् ।
तामेव ध्यायते तस्मै निसृष्टा सैव दूतिका ॥

(2) यत्नादुपायसिद्ध्यर्थात्साक्षाल्लाभः फलस्य च ।
निध्यञ्जनौषधीमूलं खनता साधितो निधिः ॥

विषादनालंकारः (28)

इष्यमाणविरुद्धार्थसंप्राप्तिस्तु विषादनम् ॥ ५० ॥
दीपमुद्द्योतयेद्यावत्तावन्निर्वाण एव सः ।

50. A happening contrary to the wish with which a certain course has been pursued is known as Vishāda. By the time the lamp was lit it was extinguished.

50. Another classic example cited in Kuvalayānanda for this figure of speech is the following:—

रात्रिर्गमिष्यति भविष्यति सुप्रभातं
भास्वानुदेष्यति हसिष्यति पङ्कजश्रीः ।
इत्थं विचिन्तयति कोशगते द्विरेफे
हा हन्त हन्त नलिनीं गज उज्जहार ॥

तुल्ययोगितालंकारः (29)

क्रियादिभिरनेकस्य तुल्यता तुल्ययोगिता ॥ ५१ ॥
संकुचन्ति सरोजानि स्वैरिणीवदनानि च ।
प्राचीनाचलचूडाग्रचुम्बिबिम्बे सुधाकरे ॥ ५२ ॥

51 & 52. Parity of objects with reference to the predicated action or attribute forms the basis for Tulyayogitā. The flowers of lotus and the faces of lustful women shrink alike when the Moon's disc kisses the topmost peak of the eastern mountain.

51 & 52. आदि in क्रियादि refers to quality. Hence क्रियादिभिः means 'through an action or a quality.' The plural number in क्रियादिभिः refers to the multifarious actions and qualities individually.

Where a common action or quality is described with reference to a number of persons or objects, the figure of speech is तुल्ययोगिता. The difference between this and दीपक is to be noted. In तुल्ययोगिता either all of them are प्रस्तुत relevant to the context, or all of them are अप्रस्तुत non-relevant, whereas in Dīpaka, both relevant and non-relevant objects are described alike. In the illustration संकुचन्ति etc., the action of shrinking is predicated of lotus-flowers and lusty women's faces. Since the nightfall is described, the lotus-flowers and women's faces are both relevant to the context. An illustration of तुल्ययोगिता where the objects that possess the common attribute are not relevant is given in Kuvalayānanda as follows:—

> त्वदङ्गमार्दवे दृष्टे कस्य चित्ते न भासते ।
> मालतीशशभृल्लेखाकदलीनां कठोरता ॥

When the tenderness of a lady's body is the subject of the context, the Mālatī flower, the digit of the Moon and the plantain-fruit are all outside the province of the context. For this kind of तुल्ययोगिता, Kuvalayānanda gives another example from Kumārasambhava—

> नागेन्द्रहस्तास्त्वचि कर्कशत्वादेकान्तशैत्यात्कदलीविशेषाः ।
> लब्ध्वापि लोके परिणाहि रूपं जातास्तदूर्वोरुपमानबाह्याः ॥ I-36.

Another example will be the following śloka of Raghuvaṁśa :—

संचारपूतानि दिगन्तराणि कृत्वा दिनान्ते निलयाय गन्तुम् ।
प्रचक्रमे पल्लवरागताम्रा प्रभा पतङ्गस्य मुनेश्च धेनुः ॥ II-15.

Another kind of तुल्ययोगिता set out in Sarasvatīkaṇṭhābharaṇa is referred to in Kuvalayānanda. Its characteristic is हिताहिते वृत्तितौल्यं—an equal treatment to a friend and a foe. Example:—

यश्च निम्बं परशुना यश्चैनं मधुसर्पिषा ।
यश्चैनं गन्धमाल्याद्यैः सर्वत्र कटुरेव सः ॥

Yet another kind of तुल्ययोगिता propounded in Kāvyādarśa has also been mentioned in Kuvalayānanda. Definition:—

गुणोत्कृष्टैः समीकृत्य वचोऽन्या तुल्ययोगिता ।
लोकपालो यमः पाशी श्रीदः शक्रो भवानपि ॥

Another example of this kind of तुल्ययोगिता given there is the following:—

संगतानि मृगाक्षीणां तटिद्विलसितान्यपि ।
क्षणद्वयं न तिष्ठन्ति घनारब्धान्यपि स्वयम् ॥

This variety of Tulyayogitā, as it is according to Kāvyādarśa, is included under the head of सिद्धि by Chandrāloka. सिद्धि is one of the Lakshaṇas of Kāvya mentioned in Chandrāloka. which are almost on a par with Alaṁkāras. सिद्धि has been referred to in the third Mayūkha of Chandrāloka in these terms:—

सिद्धिः ख्यातेषु चेन्नाम कीर्त्यते तुल्यतोक्तये ।
युवामेवेह विख्यातौ त्वं बलैर्जलधिर्जलैः ॥

Siddhi occurs where a certain object is mentioned in the midst of reputed objects so as to increase its status.

दीपकालंकारः (30) a

प्रस्तुताप्रस्तुतानां च तुल्यत्वे दीपकं मतम् ।
मेधां बुधः सुधामिन्दुर्बिभर्ति वसुधां भवान् ॥ ५३ ॥

53. Parity of relevant and non-relevant objects mentioned together constitutes Dīpaka. A wise man holds a high intellect, the Moon nectar, and yourself the Earth.

53. The distinction of this from तुल्ययोगिता has been already pointed out. दीपक is so-called, because the common attribute predicated with reference to a relevant object applies casually to the non-relevant in the same way as a lamp lit for a house lights the street as well. दीपसादृश्याद्दीपकं. दीपक = दीप + कन् (इवार्थे). Vide Pāṇini :—संज्ञायां च. In the illustration, the king alone is relevant to the context ; the Moon and the wise man are not. The common predicate is बिभर्ति. The following is an additional illustration given in Kuvalyānanda :—

मणिः शाणोल्लीढः समरविजयी हेतिदलितो
मदक्षीणो नागः शरदि सरिदाश्यानपुलिना ।
कलाशेषश्चन्द्रः सुरतमृदिता बालवनिता
तनिम्ना शोभन्ते गलितविभवाश्चार्थिषु नृपाः ॥

आवृत्तिदीपकालंकारः (30) b

आवृत्ते दीपकपदे भवेदावृत्तिदीपकम् ।
दीप्त्याग्निर्भाति भातीन्दुः कान्त्या भाति रविस्त्विषा ॥ ५४ ॥

54. Where the word expressive of the point of similarity is repeated with reference to every one of the similar objects in a Dīpaka, that type of Dīpaka is said to be Āvṛtti Dīpaka. The fire shines with its blaze ; the Moon shines with his splendour; the Sun shines with his lustre.

54. In the illustration, if the day is the subject of description, the Sun is relevant; if the night is described, the Moon is relevant ; and if the evening is described, the fire is relevant. The other two in each are non-relevant. Hence the definition of Dīpaka applies. The common predicated action is 'shining'. Since the word भाति is repeated, the passage illustrates आवृत्तिदीपक. If in the place of रविस्त्विषा the reading is त्विषा भवान्, the king is the subject of the context, and the other two are not. Another type of Dīpaka, viz., मालादीपक is referred to later on in verse 89.

प्रतिवस्तूपमालंकारः (31)

वाक्ययोरर्थसामान्ये प्रतिवस्तूपमा मता ।
तापेन भ्राजते सूर्यः शूरश्चापेन राजते ॥ ५५ ॥

55. Where there is a parallelism in meaning between two sentences, the figure of speech employed is Prativastūpamā. The Sun beams with his radiance, the hero shines with his bow.

55. The etymology of the word प्रतिवस्तूपमा is to be explained thus:—प्रतिवस्तु (प्रतिवाक्यार्थं) उपमा (सादृश्यं) अस्याम्. In प्रतिवस्तूपमा there are two sentences, one dealing with Upamāna and one with Upameya. The action or quality predicated in both the sentences is the same, but conveyed by different words. In the illustration, तापेन भ्राजते सूर्यः is the sentence dealing with Upamāna, and शूरश्चापेन राजते deals with Upameya. The common characteristic predicated in both the sentences is 'shining,' but that idea is conveyed by two different words—भ्राजते and राजते. Here the predicate is positive in both the sentences. It is also possible to predicate a positive quality in one sentence and predicate its negation in the other. As an example of Prativastūpamā of this type, Kuvalayānanda cites the following example :—

विद्वानेव विजानाति विद्वज्जनपरिश्रमम् ।
न हि वन्ध्या विजानाति गुर्वीं प्रसववेदनाम् ॥

As to what is meant by वस्तुप्रतिवस्तुभाव which is of the essence of this Alaṁkāra, see notes under दृष्टान्त.

दृष्टान्तालंकारः (32)

चेद्बिम्बप्रतिबिम्बत्वं दृष्टान्तस्तदलंकृतिः ।
स्यान्मल्लप्रतिमल्लत्वे संग्रामोद्दामहुंकृतिः ॥ ५६ ॥
दृष्टाऽन्तश्चेद्भवन्मूर्तिस्तन्मृष्टा दैवदुर्लिपिः ।
जाता चेत्प्राक्प्रभा भानोस्तर्हि याता विभावरी ॥५७॥

56 & 57. If there is the semblance of an image and its reflection between two sentences, the figure of speech of Dṛshṭānta will arise. If there is the engagement of a wrestler and his opponent in an encounter, the militant cry of 'hum' will arise. If your form is visualised in the heart, the wretched ordainment of Fate is at an end. If the Sun's lustre is risen in the East, the night is come to a close.

56 & 57. दृष्टान्त and प्रतिवस्तूपमा are alike in so far as there is complete balance between the two sentences dealing with Upamāna and Upameya. In प्रतिवस्तूपमा the same idea is conveyed by two different words in two sentences. In दृष्टान्त two ideas which are treated alike by reason of their close resemblance are conveyed in two sentences by two different words. वस्तुप्रतिवस्तुभाव is of the essence of प्रतिवस्तूपमा whereas बिम्बप्रतिबिम्बभाव is of the essence of दृष्टान्त. There are two illustrations given in the text for दृष्टान्त. In the 56th verse the first half represents the sentence dealing with Upameya, and the second half deals with Upamāna. The first half describes the rise of the figure of speech known as दृष्टान्त, the second with the rise of 'hum.' Corresponding to the condition of बिम्बप्रतिबिम्बत्व in the उपमेयवाक्य, there is the condition of मल्लप्रतिमल्लत्व in the उपमानवाक्य. Not content with this illustration, the author gives another illustration of this figure of

speech in verse 57. It is addressed to Lord Vishṇu. भवन्मूर्तिः अन्तः दृष्टा चेत् तत् (तदा) दैवदुर्लिपिः मृष्टा. This is the sentence dealing with Upameya. भानोः प्रभा प्राक् जाता चेत् तर्हि विभावरी याता deals with Upamāna. Each one of the limbs of उपमेयवाक्य has a corresponding counterpart in the उपमानवाक्य, and as such both the sentences are absolutely equally balanced. The two ideas मृष्टा and याता, though really different, so closely resemble each other that they lend themselves to be viewed as one idea, and the same is expressed in two different words. Hence there is बिम्बप्रतिबिम्बभाव between the two sentences, and the figure of speech known as दृष्टान्त arises.

In this connection it will be useful to observe the distinction between the three terms—अनुगामिधर्म, बिम्बप्रतिबिम्बभाव and वस्तुप्रतिवस्तुभाव which are often met with in treatises on poetics. अनुगामिधर्म means one common characteristic. It is expressed by one word, both with reference to the Upamāna and Upameya. Both the idea and the word are the same. In वस्तुप्रतिवस्तुभाव the idea is the same, but it is conveyed by two different words with reference to the Upamāna and the Upameya. एकस्यैव धर्मस्य संबन्धिभेदेन द्विरुपादानं वस्तुप्रतिवस्तुभावः. But वस्तुप्रतिवस्तुभाव does not stand by itself. It always co-exists with बिम्बप्रतिबिम्बभाव. In बिम्बप्रतिबिम्बभाव there are two different ideas, one relating to the Upamāna, the other to the

Upameya, but they are treated alike by reason of their very close resemblance, and they are conveyed by two different words. वस्तुतो भिन्नयोरुपमानोपमेयधर्मयोः परस्परसादृश्यादभिन्नतयाऽध्यवसितयोः पृथगुपादानं विम्बप्रतिबिम्बभावः. Where there is बिम्बप्रतिबिम्बभाव there may or may not be वस्तुप्रतिवस्तुभाव, but in all cases of वस्तुप्रतिवस्तुभाव there is बिम्बप्रतिबिम्बभाव. The character of वस्तुप्रतिवस्तु-भाव will be apparent from the following illustration.

यान्त्या मुहुर्वलितकन्धरमाननं त-
दावृत्तवृन्तशतपत्रनिभं वहन्त्या ।
दिग्धोऽमृतेन च विषेण च पक्ष्मलाक्ष्या
गाढं निखात इव मे हृदये कटाक्षः ॥

Here one and the same idea is expressed by two words वलित and आवृत्त, adjectival to कन्धरा and वृन्त respectively with reference to the Upameya and Upamāna. In this verse Mālatī's face is described by Mādhava. Her face is compared to a lotus flower. Corresponding to the neck with reference to the face, there is the grip on which the flower is grown. There is therefore बिम्बप्रतिबिम्बभाव between कंधरा and वृन्त. The neck turned round corresponds to the flower turned round. The idea of turning round, though single, is expressed by different words वलित and आवृत्त, and hence there is वस्तुप्रतिवस्तुभाव. As an illustration of बिम्बप्रतिबिम्बभाव unmixed with वस्तु-प्रतिवस्तुभाव may be cited the following śloka:—

पाण्ड्योऽयमंसार्पितलम्बहारः क्लृप्ताङ्गरागो हरिचन्दनेन ।
आभाति बालातपरक्तसानुः सनिर्झरोद्गार इवाद्रिराजः ॥

(Raghuvaṁśa VI-60)

Here the Pāṇḍya king is compared to a mountain. As accessories to the simile are referred to his necklace and red sandal-paste which respectively correspond to the rills and the morning sunshine on the mountain. This is a pure case of बिम्बप्रतिबिम्बभाव. To quote an example where all the three principles combine may be cited the following śloka—

तद्वल्गुना युगपदुन्मिषितेन ताव-
त्सद्यः परस्परतुलामधिरोहतां द्वे ।
प्रस्पन्दमानपरुषेतरतारमन्त-
श्चक्षुस्तव प्रचलितभ्रमरं च पद्मम् ॥

(Raghuvaṁśa V-68)

Here the morning is described. It refers both to the opening of the eyes of the king and to the opening of the buds of lotuses. वल्गु युगपदुन्मिषित, a charming simultaneous opening, is the common characteristic of the king's eye and the lotus. It illustrates अनुगामिधर्म. Corresponding to the तार or pupils in the case of eyes, there is भ्रमर or black bee in the lotus. It illustrates बिम्बप्रतिबिम्बभाव. The pupils are moving to and fro. Likewise black bees are moving on the lotus. The same idea of motion is expressed by two different words प्रस्पन्दमान and प्रचलित with reference to तार and भ्रमर respectively. Hence there is वस्तुप्रतिवस्तुभाव.

In दृष्टान्तालंकार it must be noted there is बिम्बप्रतिबिम्बभाव between the ideas of two different sentences. The example given in Kuvalayānanda for दृष्टान्तालंकार is the following:—त्वमेव कीर्तिमान् राजन् विधुरेव हि कान्तिमान्. The following śloka of Raghuvaṁśa is a classic example cited for this Alaṁkāra—

कामं नृपाः सन्तु सहस्रशोऽन्ये राजन्वतीमाहुरनेन भूमिम् ।
नक्षत्रताराग्रहसंकुलापि ज्योतिष्मती चन्द्रमसैव रात्रिः ॥ VI-22.

निदर्शनालंकारः (33)

वाक्यार्थयोः सदृशयोरैक्यारोपो निदर्शना ।
या दातुः सौम्यता सेयं सुधांशोरकलङ्कता ॥ ५८ ॥

58. An ascription of identity between two parallel ideas of two sentences constitutes Nidarśanā. What is geniality to a giver, freedom from the black mark is to the Full Moon.

58. In दृष्टान्त two similarly balanced sentences are given. In निदर्शना identity is expressly attributed to the ideas set out therein. यद्दातुः सौम्यता is one sentence, पूर्णेन्दोरकलङ्कता is another sentence, and they are equated by the connecting phrase सेयं. The geniality of the giver is the idea set out in the उपमेयवाक्य. Freedom from black mark for the Full Moon is the idea set out in the उपमानवाक्य. They are both stated to be identical. The purport is that geniality is as much far from a giver as the absence of black mark

from the Full Moon. Another example of निदर्शना cited in Kuvalayānanda runs as follows:—

अरण्यरुदितं कृतं शवशरीरमुद्वर्तितं
स्थलेऽब्जमवरोपितं सुचिरमूषरे वर्षितम्।
श्वपुच्छमवनामित बधिरकर्णजापः कृतो
धृतोऽन्धमुखदर्पणो यदबुधो जनः सेवितः॥

Nidarśanā has been divided in other treatises on Alaṁkāra including Kuvalayānanda into two classes, पदार्थवृत्ति and वाक्यार्थवृत्ति. It has been already pointed out that पदार्थवृत्तिनिदर्शना is termed by Jayadeva, the author of Chandrāloka, as ललितोपमा. According to Chandrāloka the only kind of Nidarśanā recognized is वाक्यार्थवृत्ति. वाक्यार्थ in the definition वाक्यार्थयोः refers to a finite idea composed of parts, not necessarily to an idea conveyed by a sentence. Accordingly Appayya Dīkshita paraphrases वाक्यार्थयोः as बिम्बप्रतिबिम्बभावापन्नवस्तुविशिष्टस्वरूपयोः प्रस्तुताप्रस्तुतधर्मयोः. Hence even when ideas are conveyed by words or phrases and not by sentences, we can note Nidarśanā if the ideas are composite. Hence it is that Nidarśanā is said to be the figure of speech in this verse—

राजसेवा मनुष्याणामसिधारावलेहनम्।
पञ्चाननपरिष्वङ्गो व्यालीवदनचुम्बनम्॥

The difference between सावयवरूपक and निदर्शना is that in the former each separate part going to make up the Upameya is identified with one such separate part that goes to make up the Upamāna. In Nidarśanā the composite whole of Upameya is

identified with the composite whole of Upamāna. For an example of सावयवरूपक, see the following śloka—

ज्योत्स्नाभस्मच्छुरणधवला बिभ्रती तारकास्थी-
न्यन्तर्धानव्यसनरसिका रात्रिकापालिकीयम् ।
द्वीपाद्द्वीपं भ्रमति दधती चन्द्रमुद्राकपाले
न्यस्तं सिद्धाञ्जनपरिमलं लाञ्छनस्य च्छलेन ॥

Here the night is identified with a Kāpālikī. The component parts viz., the moonshine, the stars, the Moon and the black dot therein are respectively identified with ashes, bones, bowl and magic collyrium. As contrasted with this, note the following illustration of Nidarśanā—

त्वयि सति शिव दातर्यस्मदभ्यर्थिताना-
मितरमनुसरन्तो दर्शयन्तोऽर्थिमुद्राम् ।
चरमचरणघातैर्दुग्रहं दोग्धुकामाः
करभमनुसरामः कामधेनौ स्थितायाम् ॥

Here persons who beg of others when Śiva is the giver of boons are identified with persons who wish to milk a camel when there is a cow. Here one composite whole is identified with another composite whole. Hence it is an instance of Nidarśanā. Though there are no two different sentences, there are two complete parallel composite ideas which are identified.

व्यतिरेकालंकारः (34)

व्यतिरेको विशेषश्चेदुपमानोपमेययोः ।
शैला इवोन्नताः सन्तः किंतु प्रकृतिकोमलाः ॥ ५९ ॥

59. Vyatireka arises where there is distinction between an Upamāna and the Upameya. Great men are lofty like mountains, but are soft by nature.

59. In the illustration given, the distinction between the Upamāna and the Upameya results in the superiority of the Upameya. Another illustration of the same kind may be noticed in the following verse cited in Kuvalayānanda.

पल्लवतः कल्पतरोरेष विशेषः करस्य ते वीर।
भूषयति कर्णमेकः परस्तु कर्णं तिरस्कुरुते ॥

Sometimes the distinction results in the inferiority of the Upameya, sometimes neither in its superiority nor inferiority. For examples of these two types, note the following ślokas cited in Kuvalayānanda.

रक्तस्त्वं नवपल्लवैरहमपि श्लाघ्यैः प्रियाया गुणै-
स्त्वामायान्ति शिलीमुखाः स्मरधनुर्मुक्तास्तथा मामपि ।
कान्तापादतलाहतिस्तव मुदे तद्वन्ममाप्यावयोः
सर्वं तुल्यमशोक केवलमहं धात्रा सशोकः कृतः ॥

दृढतरनिबद्धमुष्टेः कोशनिषण्णस्य सहजमलिनस्य ।
कृपणस्य कृपाणस्य च केवलमाकारतो भेदः ॥

सहोक्त्यलंकारः (35)

सहोक्तिः सहभावश्चेद्भासते जनरञ्जनः ।
दिगन्तमगमद्यस्य कीर्तिः प्रत्यर्थिभिः सह ॥ ६० ॥

60. Where an association of two objects is charmingly set out in their realationship with a predicated action or attribute, the figure of speech is Sahokti. The fame of that ruler reached the farthest end of the quarters along with his foes.

60. In the illustration, यस्य refers to a king whose description is relevant. The following illustration is also cited in Kuvalayānanda.

छाया संश्रयते तलं विटपिनां श्रान्तेव पान्थैः समं
मूलं याति सरोजलस्य जडता ग्लानेव मीनैः सह ।
आचामत्यहिमांशुदीधितिरपस्तप्तेव लोकैः समं
निद्रा गर्भगृहं सह प्रविशति क्लान्तेव कान्ताजनैः ॥

The association of objects must be suggestive of their relationship as Upamāna and Upameya. Hence there is no सहोक्ति in the following verse:—

अनेन सार्धं विहराम्बुराशेस्तीरेषु तालीवनमर्मरेषु ।
द्वीपान्तरानीतलवङ्गपुष्पैरपाकृतस्वेदलवा मरुद्भिः ॥

(Raghuvaṁśa VI-57)

विनोक्त्यलंकारः (36)

विनोक्तिश्चेद्विना किंचित्प्रस्तुतं हीनमुच्यते ।
विद्या हृद्यापि साऽवद्या विना विनयसंपदम् ॥ ६१ ॥

61. Where the subject of context is described as defective without something else, the figure is Vinokti. Learning, though charming, is faulty without the virtue of modesty.

61. Another illustraton cited for this figure in Kuvalayānanda is the following:—

यश्च रामं न पश्येत्तु यं च रामो न पश्यति ।
निन्दितः स भवेल्लोके स्वात्माप्येनं विगर्हते ॥

Without the sight of Rāma, a person is said to be reprehensible.

Another type of Vinokti arises where the subject of context is described as benefiting by the absence of something else. Its definition and example are given in Kuvalayānanda thus:—

तच्चेत्किंचिद्विना रम्यं विनोक्तिः सापि कथ्यते ।
विना खलैर्विभात्येषा राजेन्द्र भवतः सभा ॥

समासोक्त्यलंकारः (37)

समासोक्तिः परिस्फूर्तिः प्रस्तुतेऽप्रस्तुतस्य चेत् ।
अयमैन्द्रीमुखं पश्य रक्तश्चुम्बति चन्द्रमाः ॥ ६२ ॥

62. Where from the description of a relevant object, the picture of an irrelevant object is presented to the mind's eye, the figure of speech is known as Samāsokti. Look, yonder ruddy Moon kisses the face of the eastern quarter.

62. The suggestion of a non-relevant object may arise from the description of a relevant object by force of adjectives which are equally applicable to both or otherwise. The etymology of the word समासोक्ति is

समासेन (संक्षेपेण) (प्रस्तुताप्रस्तुतवृत्तान्तयोः) उक्तिः a brief description of the incidents relating to pertinent and non-pertinent things. In Samāsokti, an incident of a non-relevant object is ascribed to a relevant object. Such ascription may take place by a reference to the action, sex or attributes—कार्य, लिङ्ग or विशेषण or a combination of any two or all of them. In the instance in question, the description of the rising Moon illumining the eastern horizon presents the picture of a lover attached to another man's wife. The several factors that contribute to this result are as follows. The word मुख is a word of double meaning, viz., the face and the front portion. रक्त means both a person attached and ruddy; and चुम्बति, though denoting in the context 'touches,' is equally expressive of the idea of kissing. Further the word ऐन्द्री = इन्द्रस्य इयं by virtue of the feminine gender and the word Indra comprised in the compound is suggestive of a woman belonging to another. The masculine gender in चन्द्रमाः is also responsible for the result. Here it may be noted that the idea of the irrelevant lover attached to his secret beloved is presented by कार्य, लिङ्ग and विशेषण, all put together; कार्य in so far as kissing is concerned, लिङ्ग in so far as the words ऐन्द्री and चन्द्रमस् are concerned, and विशेषण in so far as it relates to the word रक्तः. In this case श्लेष aids the figure—the double meaning in मुखं, रक्तः and चुम्बति. As an instance of समासोक्ति arising without invoking

the aid of Ślesha, but by a mere reference to common actions and attributes, the following śloka is cited in Kuvalayānanda:—

व्यावल्गत्कुचभारमाकुलकचं व्यालोलहारावलि
प्रेङ्खत्कुण्डलशोभिगण्डयुगलं प्रस्वेदिवक्त्राम्बुजम् ।
शश्वद्दत्तकरप्रहारमधिकश्वासं रसादेतया
यस्मात्कन्दुक सादरं सुभगया संसेव्यसे तत्कृती ॥

Vide the following note on the same in Kuvalayānanda—अत्र कन्दुकवृत्तान्ते वर्ण्यमाने व्यावल्गत्कुचभारमित्यादिक्रियाविशेषणसाम्याद्विपरीतरतासक्तनायिकावृत्तान्तः प्रतीयते.

In रूपक there is अप्रस्तुतरूपसमारोप on the प्रस्तुत; in समासोक्ति there is अप्रस्तुतव्यवहारसमारोप. While in समासोक्ति a non-relevant object strikes the mind of the reader from a description of the subject of context, in अप्रस्तुतप्रशंसा the subject of context flashes forth in the reader's mind from the description of an irrelevant object.

श्लेषालंकारः (38) खण्डश्लेषः (38) a

खण्डश्लेषः पदानां चेदेकैकं पृथगर्थता ।
उच्चलद्भूरिकीलालः शुशुभे वाहिनीपतिः ॥ ६३ ॥

63. Khaṇḍaślesha occurs where words have got double meanings separately. The commander of forces shone with (the enemies') blood pouring forth in plenty (as a result of the use of his weapons). The Ocean shone with swelling water in plenty.

63. श्लेष or paranomasia is of two kinds—शब्दश्लेष and अर्थश्लेष, pun arising from the sound, and that arising from the sense. शब्दश्लेष is also of two kinds—खण्डश्लेष and भङ्गश्लेष. In खण्डश्लेष are employed words which have different meanings separately. In भङ्गश्लेष words are used which in compounds or Sandhi have different meanings while the separate members constituting the same have no double meaning. In the instance cited in the text for खण्डश्लेष, a commander of forces is the subject of the context. But the words denote also the Ocean which is not relevant. वाहिनीपति means the commander of forces and also the Ocean. वाहिनी means both an army and a river. उच्चलत् भूरि कीलालं यस्य सः उच्चलद्भूरिकीलालः (सन्). कीलाल means both blood and water. The commander sheds the blood of enemies profusely in battle. The Ocean abounds in waters swelling high. शुशुभे shone. Arthaśleṣha is treated of later on.

भङ्गश्लेषः (38) b

भङ्गश्लेषः पदस्तोमस्यैव चेत्पृथगर्थता ।
अजरामरता कस्य नायोध्येव पुरी प्रिया ॥ ६४ ॥

64. Bhaṅgaśleṣha arises where words have only collectively got double meanings. Who does not like immunity from old age and death like the city of Ayodhyā attached to Aja and Rāma ?

64. अजरामरता has collectively two meanings. अजरश्च अमरश्च, तयोर्भावः अजरामरता The absence of old age and death. अजश्च रामश्च तयो रता अजरामरता Taking delight in Aja and Rāma. Aja and Rāma, it may be remembered, were the kings of Ayodhyā. Here the words constituting the compound have not got different meanings separately.

अर्थश्लेषः (38) c

अर्थश्लेषोऽर्थमात्रस्य यद्यनेकार्थसंश्रयः ।
कुटिलाः श्यामला दीर्घाः कटाक्षाः कुन्तलाश्च ते ॥ ६५ ॥

65. Arthaśleṣha is to be noted where the meaning alone has a double import. Your glances as well as tresses of hair are curved, black and long.

65. Here in कुटिलाः, श्यामलाः and दीर्घाः, the import is different though the meaning is the same.

अप्रस्तुतप्रशंसालंकारः (39)

अप्रस्तुतप्रशंसा स्यात्सा यत्र प्रस्तुतानुगा ।
कार्यकारणसामान्यविशेषादेरसौ मता ॥ ६६ ॥

कमलैः कमलावासैः किं किं नासादि सुन्दरम् ।
अप्यम्बुधेः परं पारं प्रयान्ति व्यवसायिनः ॥ ६७ ॥

66 & 67. Where an irrelevant object is described with a relevant thing in mind, it is said to be

Aprastutapraśaṁsā. It may be employed having regard to the effect, the cause, the species, the individual or the like. Which trait of beauty is lacking when lotuses are had, which serve as resting places of Lakshmī? Men with perseverance reach even the other end of the Ocean.

66 & 67. The word अप्रस्तुतप्रशंसा gives both the name and the definition of the figure of speech. अप्रस्तुतप्रशंसा यत्र प्रस्तुतानुगा सा अप्रस्तुतप्रशंसा. The description of अप्रस्तुत on the lines of the प्रस्तुत is called अप्रस्तुतप्रशंसा. It is the opposite of समासोक्ति. In this figure of speech the description of an irrelevant thing suggests the picture of a relevant object. It is fivefold,—having reference to the relationship of cause and effect, the relationship of species and individual and the relationship of likeness. कार्यकारणभाव, सामान्यविशेषभाव and सारूप्य. From the description of an irrelevant casuse, the relevant effect may be suggested; from the description of an irrelevant effect, the relevant cause may be suggested; from the description of an irrelevant generality, the relevant particular case may be suggested; from an irrelevant individual case, the relevant generality may be suggested; or, from an irrelevant similar object, a relevant similar object may be suggested.

कमलैः etc. This is the description of a lady. Which trait of beauty is lacking when there are lotuses, the abodes of Lakshmī? Here the reference

is expressly made to lotuses which are irrelevant. But the relevant objects that are suggested are the face, the eyes, the hands etc. of the lady, which resemble lotuses. The suggestion here springs from similarity. Another construction of this passage is this. The express reference is to lotuses which serve as the seat of Lakshmī, but the suggestion relates to wealthy people who are favoured by Fortune. कमलायाः आवासैः कमलावासैः persons who are possessed of wealth. अप्यम्बुधेः etc. People with perseverance cross even the Ocean. Crossing the Ocean is a particular instance; and the achievement of any cherished ambition is the general case. This therefore exemplifies a suggestion arising from the relationship of सामान्यविशेषभाव. For examples of अप्रस्तुतप्रशंसा arising from कार्यकारणभाव, the reader is referred to other treatises on poetics including Kuvalayānanda. The above fivefold distinction of अप्रस्तुतप्रशंसा is summarised in an oft-quoted verse of the older school of rhetoricians which runs as follows:—

कार्ये निमित्ते सामान्ये विशेषे प्रस्तुते सति ।
तदन्यस्य वचस्तुल्ये तुल्यस्येति च पञ्चधा ॥

The extensive literature of Anyāpadeśa is only an illustration of अप्रस्तुतप्रशंसा. Sometimes a cuckoo is addressed with a learned man in mind, a buffalo is addressed with a king in the speaker's mind. Sanskrit literature teems with illustrations of Anyāpadeśa. As an instance of सारूप्यनिबन्धनाप्रस्तुतप्रशंसा

may be cited the following śloka:—

आबद्धकृत्रिमसटाजटिलांसभित्ति-
रारोपितो मृगपतेः पदवीं यदि श्वा ।
मत्तेभकुम्भतटपाटनलम्पटस्य
नादं करिष्यति कथं हरिणाधिपस्य ॥

By the analogy of a dog is suggested the picture of an unlettered person pretending to be a scholar.

अर्थान्तरन्यासालंकारः (40)

भवेदर्थान्तरन्यासोऽनुषक्तार्थान्तराभिधा ।
हनूमानब्धिमतरद्दुष्करं किं महात्मनाम् ॥ ६८ ॥

68. Substantiation of a special or general statement by means of a general or special statement connected therewith is Arthāntaranyāsa. Hanūmān crossed the Ocean. What is impossible for great men?

68. अर्थान्तरन्यास, literally, the employment of a different idea is so-called, because the अर्थान्तर which is अनुषक्त connected is resorted to for substantiating the idea which is the subject of the context. In the illustration Hanūmān's crossing the sea is relevant, and it is substantiated by a non-relevant general statement about the absence of impossible things for great men. As a converse case, a general relevant statement may be justified by a non-relevant

particular statement. It will also be Arthāntaranyāsa. The passage in question may be treated also as an example of अर्थान्तरन्यास of this type if we treat दुष्करं किं महात्मनाम् as relevant to the context and हनूमानब्धिमतरत् as an individual non-relevant case.

The distinction is to be noted between अर्थान्तरन्यास and वाक्यार्थहेतुककाव्यलिङ्ग. In Kāvyaliṅga the हेतु is निष्पादक; in the other case it is समर्थक. In the former the result alleged to be brought about stands in need of the assignment of a cause—समर्थनीय; whereas in अर्थान्तरन्यास the main idea can well stand by itself without a justifying cause. In जितोऽसि मन्द कन्दर्प etc. the conquest of Cupid will be irreconcilable unless the cause viz., मच्चित्तेऽस्ति त्रिलोचनः is set out. From this example the distinction between समर्थक and निष्पादकहेतु will be clear. The presence of Śiva in the speaker's heart actually causes the conquest of Cupid, whereas the absence of impossible things for great men does not cause, but only justifies the crossing of the Ocean by Hanūmān. But a simpler and more accurate distinction can be pointed out. Where the relationship of the main idea and the subsidiary idea is सामान्यविशेषभाव, the figure of speech is अर्थान्तरन्यास. If it is any other relationship, it is काव्यलिङ्ग. सामान्यविशेषभाव may arise in both ways. A particular main idea may be justified by a general subsidiary idea, or a general main idea may be justified by a special subsidiary idea.

विकस्वरालंकारः (41)

यस्मिन्विशेषसामान्यविशेषाः स विकस्वरः ।
स न जिग्ये महान्तो हि दुर्धर्षाः क्ष्माधरा इव ॥ ६९ ॥

69. Where a special statement is substantiated by a general statement which in its turn is supported by a special statement by way of analogy, the figure of speech is said to be Vikasvara. He was never vanquished; for, invincible are great men like mountains.

69. The order in Vikasvara is a special statement, a general statement by way of justification and another special statement by way of analogy in support of the general statement. विकस्वर lit., the bright, is so-called, because the general statement which comes in the middle is clarified or illumined by special statements on both sides. An appropriate example of this figure of speech will be the following śloka of Kumārasambhava cited in Kuvalayānanda :—

अनन्तरत्नप्रभवस्य यस्य हिमं न सौभाग्यविलोपि जातम् ।
एको हि दोषो गुणसंनिपाते निमज्जतीन्दोः किरणेष्विवाङ्कः ॥ I-3.

पर्यायोक्तालंकारः (42)

कार्याद्यैः प्रस्तुतैरुक्ते पर्यायोक्तिं प्रचक्षते ।
तृणान्यङ्कुरयामास विपक्षनृपसद्मसु ॥ ७० ॥

70. Where by a description of the effect and the like which are relevant, the suggestion is made of the cause and the like which are also relevant, people declare it to be Paryāyokti. He caused the growth of grass in the palaces of his rival kings.

70. The word आद्य in कार्याद्यैः refers to कारण and संबन्धी. पर्यायेण उक्तिः पर्यायोक्तिः an expression by a curious method. The idea of the total extinction of foes is indirectly expressed by a reference to the effect, viz., the growth of grass in their palaces. Here the ideas expressed and suggested are both relevant. What Kuvalayānanda calls प्रस्तुताङ्कुर also falls within the scope of this figure of speech. The definition of पर्यायोक्त given in Kuvalayānanda differs from this definition. It is as follows:—

पर्यायोक्तं तु गम्यस्य वचो भङ्गयन्तरेण चेत् ।
नमस्तस्मै कृतौ येन मुधा राहुवधूकुचौ ॥

The following definition given there of प्रस्तुताङ्कुर also may be noticed, since it falls under the purview of पर्यायोक्ति according to Chandrāloka:—

प्रस्तुतेन प्रस्तुतस्य द्योतने प्रस्तुताङ्कुरः ।
किं भृङ्ग सत्यां मालत्यां केतक्या कण्टकेद्धया ॥

व्याजस्तुत्यलंकारः (43)

उक्तिर्व्याजस्तुतिर्निन्दास्तुतिभ्यां स्तुतिनिन्दयोः ।
कस्ते विवेको नयसि स्वर्गं पातकिनोऽपि यत् ॥ ७१ ॥

71. Where praise or censure is expressed by an apparent censure or praise, the figure of speech is Vyājastuti. What sort of wisdom is yours, that you take even sinners to heaven ?

71. In Vyājastuti, from an ostensible praise or censure is suggested a real censure or praise. In the illustration censure is expressed on the part of Gaṅgā inasmuch as she takes sinners to heaven, but the real idea is one of praising its superior efficacy to remove the sins of sinners and enable them to go to heaven equally with the pious. The following additional illustration is given in Kuvalayānanda where from an ostensible praise, censure is suggested.

साधु दूति पुनः साधु कर्तव्यं किमतः परम् ।
यन्मदर्थे विलूनासि दन्तैरपि नखैरपि ॥

Here from an ostensible praise is suggested the censure of a low type of Dūtī who, instead of fetching her master, herself enjoyed his company to the prejudice of her mistress. Another figure of speech is referred to in Kuvalayānanda under the name of व्याजनिन्दा. It is not referred to in Chandrāloka or in other treatises of rhetoric. The essence of that figure is the suggestion of one point of censure from another point of censure. Example :—विधे स निन्द्यो यस्ते प्रागेकमेवाहरच्छिरः. But the preponderance of authority among Ālaṁkārikas is in favour of treating it as a case of अप्रस्तुतप्रशंसा.

आक्षेपालंकारः (44) a

आक्षेपस्तु प्रयुक्तस्य प्रतिषेधो विचारणात् ।
चन्द्र संदर्शयात्मानमथवास्ति प्रियामुखम् ॥ ७२ ॥

72. When a certain direction is first given but dispensed with on a better consideration on the ground that the existing circumstances will sufficiently serve its purpose, the figure of speech is Ākshepa. O Moon, show thyself. Nay, there is my beloved's face.

72. In the illustration, the Moon, the Upamāna, is first called upon to appear. Then in the passage अथवा etc., it is dispensed with, because the Upameya, the beloved's face, will serve the purpose equally well, if not better. The following śloka of Ratnāvalī may be noted as an example.

प्रसीदेति ब्रूयामिदमसति कोपे न घटते
करिष्येऽहं नैवं पुनरिति भवेदभ्युपगमः ।
न मे दोषोऽस्तीति त्वमिदमपि हि ज्ञास्यसि मृषा
किमेतस्मिन्वक्तुं क्षममिति न वेद्मि प्रियतमे ॥ II—18.

गूढाक्षेपः (44) b

गूढाक्षेपो विधौ व्यक्ते निषेधे चास्फुटे सति ।
हर सीतां सुखं किंतु चिन्तयान्तकढौकनम् ॥ ७३ ॥

73. Where in such a case the direction is explicit whereas the prohibition is implied, it

amounts to Gūḍhākshepa. Carry away Sītā merrily, but think of the approach of Death.

73. The illustration is addressed by Mārīcha to Rāvaṇa who was bent upon carrying away Sītā stealthily. The direction to carry Sītā is explicit, whereas its negation is only implied from the reference to Death. Hence this is a case of गूढाक्षेप or Latent Ākshepa. Another classic example usually cited is गच्छ गच्छसि चेत्कान्त तत्रैव स्याज्जनिर्मम.

विरोधालंकारः (45)

विरोधोऽनुपपत्तिश्चेद्गुणद्रव्याक्रियादिषु ।
अमन्दचन्दनस्यन्दः स्वच्छन्दं दन्दहीति माम् ॥ ७४ ॥

74. Virodha is the figure of speech where there is mutual incompatibility among the substance, quality, action and genus. The thick paste of sandal burns me fiercely.

74. The word आदि in गुणद्रव्यक्रियादिषु refers to जाति. The passage cited for illustration is the utterance of a separated lover or lady. अमन्द refers to the quality, चन्दन to the species, स्यन्द to the substance, and these are opposed to क्रिया—the action of दाह. This figure is not mentioned in Kāvyaprakāśa or Sāhityadarpaṇa, nor even in Kuvalayānanda.

विरोधाभासालंकारः (46)

श्लेषादिभूर्विरोधश्चेद्विरोधाभासता मता ।
अप्यन्धकारिणाऽनेन जगदेतत्प्रकाश्यते ॥ ७५ ॥

75. Where the said incompatibility arises from pun and the like, the figure is Virodhābhāsa. This world is lit by Śiva (the foe of Andhaka) (though possessed of darkness).

75. In a case of Virodhābhāsa, there is generally श्लेष or double meaning. Read in the light of the unintended meaning, a passage characterised by Virodhābhāsa will set out an inconsistent or incompatible idea. But the apparent contradiction is set right when the passage is read in the sense intended by the poet. In the illustration, अन्धकारिणा admits of a double meaning. अन्धकारः अस्यास्तीति अन्धकारी तेन—by one possessed of darkness. The apparent contradiction lies in the description that a dark object lights the whole world. The incompatibility is set at rest by a reference to the real meaning—अन्धकस्य अरिणा—by the foe of Andhakāsura, viz., Lord Śiva. Kuvalayānanda gives a slightly different definition.

आभासत्वे विरोधस्य विरोधाभास इष्यते ।
विनापि तन्वि हारेण वक्षोजौ तव हारिणौ ॥

The great prose work Kādambarī teems with illustrations of Virodhābhāsa.

असंभवालंकारः (47)

असंभवोऽर्थनिष्पत्तावसंभाव्यत्ववर्णनम् ।
को वेद गोपशिशुकः शैलमुत्पाटयिष्यति ॥ ७६ ॥

76. Asambhava is the description of the inconceivability of a thing that has actually come to pass. Who knew that the infant cowherd was going to lift the mountain?

76. The passage cited for illustration refers to the lifting of the Govardhana mountain by Lord Kṛshṇa as a boy.

विभावनालंकारः (48)

विभावना विनापि स्यात्कारणं कार्यजन्म चेत् ।
पश्य लाक्षारसासिक्तं रक्तं त्वच्चरणद्वयम् ॥ ७७ ॥

77. Where an effect comes into being without a cause, the figure of speech is Vibhāvanā. Behold, your pair of feet are red without the dye of red lac.

77. विभावना and विशेषोक्ति represent two converse cases. The one refers to an effect without a cause, the other to the absence of effect in spite of the cause. To distinguish between the two with reference to an example is very often difficult. लाक्षारसेन असिक्तं लाक्षारसासिक्तं त्वच्चरणद्वयं. The passage is

addressed by a lover to his sweetheart. The apparent contradiction involved in the description of the feet as red without the red dye is to be explained away by the natural ruddiness of the lady's feet. Note the following additional varieties of Vibhāvanā mentioned in Kuvalayānanda—

हेतूनामसमग्रत्वे कार्योत्पत्तिश्च सा मता ।
अस्त्रैरतीक्ष्णकठिनैर्जगज्जयति मन्मथः ॥
कार्योत्पत्तिस्तृतीया स्यात्सत्यपि प्रतिबन्धके ।
नरेन्द्रानेव ते राजन् दशत्यसिभुजंगमः ॥
अकारणात्कार्यजन्म चतुर्थी स्याद्विभावना ।
शङ्खाद्वीणानिनादोऽयमुदेति महदद्भुतम् ॥
विरुद्धात्कार्यसंपत्तिर्दृष्टा काचिद्विभावना ।
शीतांशुकिरणास्तन्वीं हन्त संतापयन्ति ताम् ॥
कार्यात्कारणजन्मापि दृष्टा काचिद्विभावना ।
यशःपयोराशिरभूत्करकल्पतरोस्तव ॥

विशेषोक्त्यलंकारः (49)

विशेषोक्तिरनुत्पत्तिः कार्यस्य सति कारणे ।
नमन्तमपि धीमन्तं न लङ्घयति कश्चन ॥ ७८ ॥

78. The absence of the effect notwithstanding the presence of the cause is Viśeshokti. Nobody crosses the wise man though he bends down.

78. The illustration in Kuvalayānanda in substitution of the one given above is—हृदि स्नेहक्षयो नाभूत्स्मरदीपे ज्वलत्यपि. Another oft-quoted example is this.

अनुरागवती संध्या दिवसस्तत्पुरःसरः ।
अहो दैवगतिश्चित्रा तथापि न समागमः ॥

As an indistinguishable instance of विभावना and विशेषोक्ति the following śloka is generally cited.

यः कौमारहरः स एव हि वरस्ता एव चैत्रक्षपा-
स्ते चोन्मीलितमालतीसुरभयः प्रौढाः कदम्बानिलाः ।
सा चैवास्मि तथापि तत्र सुरतव्यापारलीलाविधौ
रेवारोधसि वेतसीतरुतले चेतः समुत्कण्ठते ॥

असंगत्यलंकारः (50)

आख्याते भिन्नदेशत्वे कार्यहेत्वोरसंगतिः ।
त्वद्भक्तानां नमत्यङ्गं भङ्गमेति भवक्लमः ॥ ७९ ॥

79. When the cause and the effect are expressed to be in two different places, the figure of speech is Asaṅgati. The body of your devotees bends down ; the torture of worldly existence breaks.

79. Kuvalayānanda gives a slightly improved definition and a different illustration as follows :—

विरुद्धं भिन्नदेशत्वं कार्यहेत्वोरसंगतिः ।
विषं जलधरैः पीतं मूर्च्छिताः पथिकाङ्गनाः ॥

Another oft-quoted example is this—

अहो खलभुजङ्गस्य विचित्रोऽयं वधक्रमः ।
अन्यस्य दशति श्रोत्रमन्यः प्राणैर्वियुज्यते ॥

The following verse is cited as an example in Sāhityadarpaṇa.

सा बाला वयमप्रगल्भमनसः सा स्त्री वयं कातराः
सा पीनोन्नतिमत्पयोधरयुगं धत्ते सखेदा वयम् ।
साक्रान्ता जघनस्थलेन गुरुणा गन्तुं न शक्ता वयं
दोषैरन्यजनाश्रितैरपटवो जाताः स्म इत्यद्भुतम् ॥

विषमालंकारः (51)

विषमं यद्यनौचित्यादनेकान्वयकल्पनम् ।
क्वातितीव्रविषाः सर्पाः क्वासौ चन्दनभूरुहः ॥ ८० ॥

80. A reference to a connection between two or more things as ill-suited makes up Vishama. Where are the snakes with their very virulent poison, and where is the sandal tree ?

80. अनेकयोः (वस्तुनोः) अन्वयस्य कल्पनं अनौचित्यात् यदि तस्मात् विषमम्. The illustration given in Kuvalayānanda in substitution of the one given above is— क्वेयं शिरीषमृद्वङ्गी क्व तावान् मदनज्वरः. Very often the impropriety of the connection essential for this figure of speech is conveyed by the employment of the word क्व twice. By way of illustration the following extract from Raghuvaṁśa may also be cited. क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः. Kuvalayānanda refers to two other varieties of Vishama.

समालंकारः (52)

सममौचित्यतोऽनेकवस्तुसंबन्धवर्णनम् ।
अनुरूपं कृतं सद्म हारेण कुचमण्डलम् ॥ ८१ ॥

81. Sama lies in the description of a relationship between two or more things as well befitting them. The necklace found a worthy habitation in the circular region of the lady's breasts.

81. For other varieties of Sama, refer to Kuvalayānanda. Note the following illustration cited in Sāhityadarpaṇa.

शशिनमुपगतेयं कौमुदी मेघमुक्तं
जलनिधिमनुरूपं जह्नुकन्यावतीर्णा ।
इति समगुणयोगप्रीतयस्तत्र पौराः
श्रवणकटु नृपाणामेकवाक्यं विवव्रुः ॥ (Raghu VI-85)

विचित्रालंकारः (53)

विचित्रं चेत्प्रयत्नः स्याद्विपरीतफलप्रदः ।
नमन्ति सन्तस्त्रैलोक्यादपि लब्धुं समुन्नतिम् ॥ ८२ ॥

82. Vichitra is the figure of speech where an endeavour yields an exactly opposite result. Great men bow down in order to reach a height surpassing the three worlds.

82. एकक्रियानुकूलः प्रयत्नः तद्विरुद्धक्रियानिष्पादकतया यत्र वर्ण्यते तत्र विचित्रालंकारः । Another example :—

मलिनयितुं खलवदनं विमलयति जगन्ति देव कीर्तिस्ते ।
मित्राह्लादं कर्तुं मित्राय द्रुह्यति प्रतापोऽपि ॥

अधिकालंकारः (54)

अधिकं बोध्यमाधाराद्राधेयाधिक्यवर्णनम् ।
यया व्याप्तं जगत्तस्यां वाचि मान्ति न ते गुणाः ॥ ८३ ॥

83. To mention the hugeness of a container and the still further hugeness of its contents constitutes Adhika. Your vitues do not contain within speech which pervades the whole world.

83. An oft-quoted example for this is the following verse from Māgha :—

युगान्तकालप्रतिसंहृतात्मनो जगन्ति यस्यां सविकाशमासत ।
तनौ ममुस्तत्र न कैटभद्विषस्तपोधनाभ्यागमसंभवा मुदः ॥ I—23.

अन्योन्यालंकारः (55)

अन्योन्यं नाम यत्र स्यादुपकारः परस्परम् ।
त्रियामा शशिना भाति शशी भाति त्रियामया ॥ ८४ ॥

84. Anyonya is the figure of speech where two things help each other. The night shines by the Moon, and the Moon shines by the night.

84. Note the following example cited in Kuvalayānanda :—

यथोर्ध्वाक्षः पिबत्यम्बु पथिको विरलाङ्गुलिः ।
तथा प्रपापालिकापि धारां वितनुते तनुम् ॥

Here a traveller is supposed to drink water from the hands of a female keeper of a water-choultry. She

pours water from an elevated place into the hands of the traveller who has joined his palms in a hollow to receive water for drinking. The mutual help here described is that with glances directed upwards to the water-keeper and the joined palms held loosely the traveller drinks water, and she in her turn pours water with as thin a flow as possible. The action of both facilitates each other's sight for a long duration.

विशेषालंकारः (56)

विशेषः ख्यातमाधारं विनाप्याधेयवर्णनम् ।
गतेऽपि सूर्ये दीपस्थास्तमश्छिन्दन्ति तत्कराः ॥ ८५ ॥

85. A description of the contents as standing without its generally recognized container is called Viśesha. Though the Sun has set, his rays lurking in the lamps dispel darkness.

85. Two other varieties of Viśesha are referred to in Kuvalayānanda. Another example :—

कमलमनम्भसि कमले कुवलयमेतानि कनकलतिकायाम् ।
सा च सुकुमारसुभगेत्युत्पातपरम्परा केयम् ॥

व्याघातालंकारः (57)

स्याद्व्याघातोऽन्यथाकारि वस्त्वन्यक्रियमुच्यते ।
यैर्जगत्प्रीयते हन्ति तैरेव कुसुमायुधः ॥ ८६ ॥

86. Where an object known for a particular action is described as responsible for a different one, the figure of speech is Vyāghāta. Cupid hurts the people with those very things with which they are pleased.

86. People are delighted by flowers. With those very flowers as arrows, Cupid terrorises them. For other kinds of Vyāghāta, refer to Kuvalayānanda. Another example :—

दृशा दग्धं मनसिजं जीवयन्ति दृशैव याः ।
विरूपाक्षस्य जयिनीस्ताः स्तुवे वामलोचनाः ॥

कारणमालालंकारः (58)

गुम्फः कारणमाला स्याद्यथाप्राक्प्रान्तकारणैः ।
नयेन श्रीः श्रिया त्यागस्त्यागेन विपुलं यशः ॥ ८७ ॥

87. Kāraṇamālā is the description of a string of causes where each later one is caused by the previous one. Policy gives rise to wealth, wealth to sacrifice, and sacrifice to great fame.

87. प्राक् च प्रान्तं च प्राक्प्रान्ते, ते अनतिक्रम्य यथाप्राक्प्रान्तं, तथाभूतानि कारणानि तैः यथाप्राक्प्रान्तकारणैः. Definition :—उत्तरोत्तरकारणभूतपूर्वपूर्वैः पूर्वपूर्वकारणभूतोत्तरोत्तरैर्वा वस्तुभिः कृतो गुम्फः कारणमाला. Another example—

जितेन्द्रियत्वं विनयस्य कारणं गुणप्रकर्षो विनयादवाप्यते ।
गुणप्रकर्षेण जनोऽनुरज्यते जनानुरागप्रभवा हि संपदः ॥

एकावल्यलंकारः (59)

गृहीतमुक्तरीत्यर्थश्रेणिरेकावली मता ।
नेत्रे कर्णान्तविश्रान्ते कर्णौ दोर्मूलदोलिनौ ॥ ८८ ॥

88. Ekāvalī is the description of a chain of objects where each one is first dwelt upon and then disposed of in turns. The eyes extend as far as the ears, and the ears extend as far as the shoulders.

88. (पूर्वं) गृहीता (पश्चात्) मुक्ता गृहीतमुक्ता, तादृशी रीतिः येषां तादृशानां अर्थानां श्रेणिः गृहीतमुक्तरीत्यर्थश्रेणिः. In the illustration the ears are touched upon first and disposed of next. In other words things referred to as predicates or attributes thereof in each preceding sentence are repeated as subjects or attributes thereof in each succeeding sentence or vice versa. उत्तरोत्तरस्य पूर्वपूर्वविशेषणभावः पूर्वपूर्वस्योत्तरोत्तरविशेषणभावो वा गृहीतमुक्तरीतिः. The illustration नेत्रे etc., given in the text may be supplemented by the following verse to give a more vivid picture of Ekāvalī.

दोःस्तम्भौ जानुपर्यन्तप्रलम्बनमनोहरौ ।
जानुनी रत्नमुकुराकारे तस्य हि भूभुजः ॥

Another example :—

पुराणि यस्यां सवराङ्गनानि वराङ्गना रूपपुरस्कृताङ्गयः ।
रूपं समुन्मीलितसद्विलासमस्त्रं विलासः कुसुमायुधस्य ॥

मालादीपकालंकारः (60)

दीपकैकावलीयोगान्मालादीपकमुच्यते ।
स्मरेण हृदये तस्यास्तेन त्वयि कृता स्थितिः ॥ ८९ ॥

89. Mālādīpaka arises where Dīpaka and Ekāvalī combine. Cupid took possession of her heart, and her heart took possession of you.

89. The characteristic of Dīpaka is that there must be a common attribute predicated of a number of objects all of which are either relevant, or all irrelevant to the context. Ekāvalī arises where there is गृहीतमुक्तरीति. In the illustration given in the text, स्थिति or stay is the common attribute predicated of Cupid and the heart, both of which are the subject of the context. And hence Dīpaka arises. तेन means हृदयेन. Ekāvalī is also present inasmuch as हृदय is first touched upon and then disposed of. As there is a combination of both, this is an instance of Mālādīpaka. Another example cited in Kuvalayānanda is the following:—

संग्रामाङ्गणमागतेन भवता चापे समारोपिते
देवाकर्णय येन येन सहसा यद्यत्समासादितम् ।
कोदण्डेन शराः शरैररिशिरस्तेनापि भूमण्डलं
तेन त्वं भवता च कीर्तिरतुला कीर्त्या च लोकत्रयम् ॥

सारालंकारः (61)

सारो नाम पदोत्कर्षः सारताया यथोत्तरम् ।
सारं सारस्वतं तत्र काव्यं तत्र शिवस्तवः ॥ ९० ॥

90. Sāra is a grouping of objects where the later ones excel more and more the earlier ones. The essence in the world is speech, in it literature, and in it the praise of Śiva.

90. The following illustration also may be noticed.

राज्ये सारं वसुधा वसुधायामपि पुरं पुरे सौधम् ।
सौधे तल्पं तल्पे वराङ्गनानङ्गसर्वस्वम् ॥

उदारसारालंकारः (62)

उदारसारश्चेद्भाति भिन्नोऽभिन्नतया गुणः ।
मधुरं मधु पीयूषं तस्मात्तस्मात्कवेर्वचः ॥ ९१ ॥

91. Where in a passage containing Sārālaṁkāra, the quality in respect of which excellence is postulated is different with different objects, but appears the same through the commonness of expression, the figure of speech is Udārasāra. Sweet is honey, sweeter is nectar, and sweetest is the language of a poet.

91. Strictly speaking, this may be included under the previous figure of speech. In fact Kuvalayānanda does not mention this separately. In the illustration, sweetness with reference to honey and nectar denotes agreeability to the taste, whereas with reference to literature it means

pleasantness to the ear and the heart. But both ideas are conveyed by the same word मधुरं sweet. Hence the quality appears to be the same. The passage is therefore characterised by this figure of speech. It must be noted that in order to give room to Sāra or Udārasāra, at least three objects must be referred to. Otherwise the gradation in excellence will be lacking.

यथासंख्यालंकारः (63)

यथासंख्यं द्विधाऽर्थाश्चेत्क्रमादेकैकमन्विताः ।
शत्रुं मित्रं द्विषत्पक्षं जय रञ्जय भञ्जय ॥ ९२ ॥

92. Where words denoting actions and those denoting nouns are mentioned in order, and they govern each other respectively, the figure of speech is Yathāsaṁkhya. Conquer, please and break—the foe, the friend and the enemy's camp.

92. द्विधार्थाः means twofold objects viz., क्रिया and कारक. In the illustration the actions of conquest, propitiation and destruction respectively govern the objects—the foe, the friend and the enemy's camp.

पर्यायालंकारः (64)

पर्यायश्चेदनेकत्र स्यादेकस्य समन्वयः ।
पद्मं मुक्त्वा गता चन्द्रं कामिनीवदनोपमा ॥ ९३ ॥

93. Where one thing migrates from place to place in order, the figure of speech is Paryāya. The comparison of the damsel's face left the lotus and reached the Moon.

93. Another oft-quoted example of this figure of speech is the following śloka of Kumārasambhava where the first drops of rain falling on Devī in her penance are described to migrate in a regular track from one place to another.

स्थिता: क्षणं पक्ष्मसु ताडिताधराः पयोधरोत्सेधनिपातचूर्णिताः ।
वलीषु तस्याः स्खलिताः प्रपेदिरे चिरेण नाभिं प्रथमोदबिन्दवः ॥ V-24.

Another example from Kumārasambhava :—

विसृष्टरागादधरान्निवर्तित: स्तनाङ्गरागारुणिताच्च कन्दुकात् ।
कुशाङ्कुरादानपरिक्षताङ्गुलिः कृतोऽक्षसूत्रप्रणयी तया कर: ॥ V-11.

A converse case of one receptacle harbouring different contents at different times is also another variety of Paryāya. एकस्मिन्नाधारेऽनेकमाधेयं यत्स द्वितीय: पर्याय:. Example from Raghuvaṁśa :—

निशासु भास्वत्कलनूपुराणां य: संचरोऽभूदभिसारिकाणाम् ।
ज्वलन्मुखोल्काविचितामिषाभिः स वाह्यते राजपथ: शिवाभिः ॥ XVI-12.

Example from Uttararāmacharita :—

पुरा यत्र स्रोतः पुलिनमधुना तत्र सरितां. II—28.

परिवृत्त्यलंकारः (65)

परिवृत्तिर्विनिमयो न्यूनाभ्यधिकयोर्मिथः ।
जग्राहैकं शरं मुक्त्वा कटाक्षाञ्छत्रुयोषिताम् ॥ ९४ ॥

94. Where there is a mutual exchange of a superior and an inferior commodity, the figure of speech is Parivṛtti. Releasing one arrow, he captured the glances of his enemies' ladies.

94. Exchange which is of the essence of Parivṛtti may be of three types. It may be of an inferior commodity for a superior, of a superior commodity for an inferior, or of two equal commodities. The superiority or inferiority may have reference either to the quality or the quantity of the commodity. In the illustration cited above, the exchange of a single arrow for the numberless love-glances of his enemies' ladies is described. Hence this illustrates the giving of a numerically inferior commodity in exchange for a superior one. To illustrate an equal exchange and the exchange of a superior article for an inferior one, the following verse may be cited.

दत्त्वा कटाक्षमेणाक्षी जग्राह हृदयं मम ।
मया तु हृदयं दत्त्वा गृहीतो मदनज्वरः ॥

Here the beloved's glance and the lover's heart stand on an equal footing ; the speaker's heart and the fever of love are respectively अधिक and न्यून. The following examples also may be noted.

तस्य च प्रवयसो जटायुषः स्वर्गिणः किमिव शोच्यतेऽधुना ।
येन जर्जरकलेबरव्ययात्क्रीतमिन्दुकिरणोज्ज्वलं यशः ॥
किमित्यपास्याभरणानि यौवने धृतं त्वया वार्धकशोभि वल्कलम् ।
वद प्रदोषे विनिकीर्णतारका विभावरी यद्यरुणाय कल्पते ॥

In the first, Jaṭāyus is described as having got a permanent moon-white fame in return for his old rotten body. In the second, Pārvatī is described as having put on a tree's bark in the place of ornaments.

परिसंख्यालंकारः (66)

परिसंख्या निषिध्यैकमन्यस्मिन्वस्तुयन्त्रणम् ।
स्नेहक्षयः प्रदीपेषु स्वान्तेषु न नतभ्रुवाम् ॥ ९५ ॥

95. Parisaṅkhyā is to narrow down the scope of a thing by rejecting it at a particular place and accepting it at another. Diminution of oil (love) took place in the lamps, not in the hearts of ladies (lit., those possessed of bent eyebrows).

95. स्नेह means both oil and love. The scope of स्नेहक्षय is restricted to lamps and ruled out in the case of ladies. Very often Ślesha aids the operation of Parisaṁkhyā. In Kādambarī we have plenty of such instances e.g., यस्मिंश्च राजनि जितजगति पालयति महीं, चित्रकर्मसु वर्णसंकराः, रतेषु केशग्रहाः, चापेषु गुणच्छेदाः इत्यादि.

विकल्पालंकारः (67)

विकल्पस्तुल्यबलयोर्विरोधश्चातुरीयुतः ।
कान्ताचित्तेऽधरे वापि कुरु त्वं वीतरागिताम् ॥ ९६ ॥

96. A clever statement of two opposite alternatives of equal force is Vikalpa. Drive away the love from my heart or the red colour from your lower lip.

96. The illustration is the statement of a खण्डिता नायिका towards her lover. Who is a खण्डिता? She is a heroine duped by the lover and irritated by the signs of another lady's intercourse found on his person. दृष्टेऽन्यासङ्गविकृते खण्डितेर्ष्याकषायिता. राग means both love and red colour. The lover's lips are red owing to his kissing another lady's lip. Either that redness must be banished, or the love must be banished from the heart of the speaker—the loving lady that has been wronged. Another example—नमन्तु शिरांसि धनूंषि वा, कर्णपूरीक्रियन्तामाज्ञा मौर्व्यो वा.

समुच्चयालंकारः (68)

भूयसामेकसंबन्धभाजां गुम्फः समुच्चयः ।
नश्यन्ति पश्चात्पश्यन्ति भ्रश्यन्ति च तव द्विषः ॥ ९७

97. Samucchaya is the predication of several actions with reference to a single object. Your enemies vacate their thrones, look back and slip away.

97. समुच्चय literally means a combination. The illustration is addressed to a king. What Kuvalayānanda calls कारकदीपक will also come under this head. Vide the following example:—

निद्राति स्नाति भुङ्क्ते चलति कचभरं शोषयत्यन्तरास्ते
दीव्यत्यक्षैर्न चायं गदितुमवसरो भूय आयाहि याहि ।
इत्युद्दण्डैः प्रभूणामसकृदधिकृतैर्वारितान्द्वारि दीना-
नस्मान्पश्याब्धिकन्ये सरसिरुहरुचामन्तरङ्गैरपाङ्गैः ॥

समाध्यलंकारः (69)

समाधिः कार्यसौकर्यं कारणान्तरसंनिधेः ।
उत्कण्ठितां च कलयन् जगामास्तं च भानुमान् ॥ ९८

98. Samādhi is the mention of an additional cause to facilitate a purpose on hand when there is already a sufficient cause. Finding the impatience of the lover (or finding the lady to be anxious), the Sun set.

98. सम्यगाधानात्समाधिः. Samādhi is so-called, because it describes a fruition with facility. उत्कण्ठितां may be construed in two ways. उत्कण्ठा अस्यास्तीति उत्कण्ठी, तस्य भावः तत्ता तां उत्कण्ठितां. This will apply to the lover. Or, उत्कण्ठा अस्याः संजाता तां उत्कण्ठितां predicative adjunct of तां understood. This will apply to the beloved. उत्कण्ठा or intense desire to meet the sweetheart is a sufficient cause to bring about their interview. The sunset facilitates the result. Another example—

मानमस्या निराकर्तुं पादयोर्मे पतिष्यतः ।
उपकाराय दिष्ट्येदमुदीर्णं घनगर्जितम् ॥

प्रत्यनीकालंकारः (70)

प्रत्यनीकं बलवतः शत्रोः पक्षे पराक्रमः ।
जैत्रनेत्रानुगौ कर्णावुत्पलाभ्यामधः कृतौ ॥ ९९ ॥

99. Where one too weak to attack a powerful enemy direct, shows valour at one belonging to his camp, the figure of speech is Pratyanīka. The ears attached to the victorious eyes were subdued by blue lotuses.

99. Since the eyes being lengthy extend as far as the ears, the ears are attached to the eyes, and as such they belong to the camp of the eyes. In the fight between eyes and blue lotuses, eyes came out victorious. The blue lotuses which have thus been vanquished being unable to deal with the eyes direct, attack the ears which belong to the enemy's camp. The blue lotuses worn for ear ornament are placed on the top of the ears. Thus ears are being kept low by blue lotuses.

प्रतीपालंकारः (71)

प्रतीपमुपमानस्य हीनत्वमुपमेयतः ।
दृष्टं चेद्वदनं तस्याः किं पद्मेन किमिन्दुना ॥ १०० ॥

100. Pratīpa is the inferiority of the Upamāna to the Upameya. If her face is seen, what is the use of lotus or the Moon ?

100. प्रतीप literally means 'the reverse.' In it the relationship of Upamāna and Upameya is reversed. Kuvalayānanda refers to five kinds of Pratīpa of which this is mentioned last. Vide extract therefrom :—

प्रतीपमुपमानस्योपमेयत्वप्रकल्पनम् ।
त्वल्लोचनसमं पद्मं त्वद्वक्त्रसदृशो विधुः ॥
अन्योपमेयलाभेन वर्ण्यस्यानादरश्च यत् ।
अलं गर्वेण ते वक्त्र कान्त्या चन्द्रो भवादृशः ॥
वर्ण्योपमेयलाभेन तथान्यस्याप्यनादरः ।
कः क्रौर्यदर्पस्ते मृत्यो त्वत्तुल्याः सन्ति हि स्त्रियः ॥
वर्ण्येनान्यस्योपमाया अनिष्पत्तिवचश्च तत् ।
मुधापवादो मुग्धाक्षि त्वन्मुखाभं किलाम्बुजम् ॥
प्रतीपमुपमानस्य कैमर्थ्यमपि मन्वते ।
दृष्टं चेद्वदनं तस्याः किं पद्मेन किमिन्दुना ॥

उल्लासालंकारः (72)

उल्लासोऽन्यमहिम्ना चेद्दोषो ह्यन्यत्र वर्ण्यते ।
तद्भाग्यं धनस्यैव यन्नाश्रयति सज्जनम् ॥ १०१ ॥

101. Ullāsa is the figure of speech where by reason of the virtue of one, the defect of another is described. It is only the misfortune of wealth that it does not resort to good persons.

101. The illustration given exemplifies a fault accruing to one through the virtue of another. This is indicative of three other similar descriptions, viz., the accrual of a virtue to one by the defect of

another, the accrual of a virtue to an object by the virtue of another, and the accrual of a defect to an object by the defect of another. The definition has been accordingly modified in Kuvalayānanda thus. एकस्य गुणदोषाभ्यामुल्लासोऽन्यस्य तौ यदि. Illustrations are given there to exemplify all the four cases of Ullāsa:—

अपि मां पावयेत्साध्वी स्नात्वेतीच्छति जाह्नवी ।
काठिन्यं कुचयोः स्रष्टुं वाञ्छन्त्यः पादपद्मयोः ।
निन्दन्ति च विधातारं त्वद्धाटीष्वरियोषितः ॥
तदभाग्यं धनस्यैव यन्नाश्रयति सज्जनम् ।
लाभोऽयमेव भूपालसेवकानां न चेद्वधः ॥

In the first example, sanctity is described to accrue to the Ganges through a chaste lady's bath. In the second, blameworthiness is said to accrue to the Creator who made the breasts of the ladies of the king's enemies hard and not their feet. In the third, the detachment of wealth towards a good person is related as accruing by the goodness of a good person. In the fourth the absence of loss of life is made out as a virtue in view of the cruelty of the king. The four examples illustrate in order the accrual of गुण by गुण, दोष by दोष, दोष by गुण, and गुण by दोष.

तद्गुणालंकारः (73)

तद्गुणः स्वगुणत्यागादन्यतः स्वगुणोदयः ।
पद्मरागारुणं नासामौक्तिकं तेऽधराश्रितम् ॥ १०२ ॥

102. Tadguṇa is the description of a thing abandoning its quality and gaining the quality of another by reason of its contact. The nose-pearl resting on your lower lip is red like ruby.

102. The illustration is addressed by a lover to a lady. The idea is that the natural redness of her lower lip is seen reflected on the pearl worn as her nose-ornament.

पूर्वरूपालंकारः (74) a

पुनः स्वगुणसंप्राप्तिर्विज्ञेया पूर्वरूपता ।
हरकण्ठांशुलिप्तोऽपि शेषस्त्वद्यशसा सितः ॥ १०३ ॥

103. Where in the above case, the thing regains its original quality, the figure of speech is Pūrvarūpa. Though coloured by the lustre of Śiva's neck, Śesha is white through your fame.

103. The illustration is addressed to a king by his admirer. Śesha is originally white, becomes blue by the lustre of Śiva's neck, and again becomes white through the fame of the ruler. In Mīlita, the subject of context is eclipsed by another, whereas in Pūrvarūpa it is enshrouded in the quality of another.

पूर्वरूपम् (74) b

यद्वस्तुनोऽन्यथा रूपं तथा स्यात्पूर्वरूपता ।
दीपे निर्वापिते ह्यासीत्काञ्चीरत्नैरहर्महः ॥ १०४ ॥

104. When a thing is extinct, but a new one comes in its place which has the same effect, the figure of speech is Pūrvarūpa. When the lamp was put out, the brightness of the day was brought about by the gems of her girdle.

104. The above translation of this verse is a free rendering and gives the gist as expounded by the commentary Ramā. Kuvalayānanda gives a better definition :—पूर्वावस्थानुवृत्तिश्च विकृते सति वस्तुनि.

अतद्गुणालंकारः (75)

संगतान्यगुणानङ्गीकारमाहुरतद्गुणम् ।
विशन्नपि रवेर्मध्यं शीत एव सदा शशी ॥ १०५ ॥

105. Atadguṇa is the description of a thing not imbibing the quality of another in spite of intimate contact. Though entering the middle of the Sun, the Moon is always cool.

105. Atadguṇa is the opposite of Tadguṇa. There is an element of Viśeshokti in this figure of speech.

अनुगुणालंकारः (76)

प्राक्सिद्धस्वगुणोत्कर्षोऽनुगुणः परसंनिधेः ।
कर्णोत्पलानि दधते कटाक्षैरपि नीलताम् ॥ १०६ ॥

106. Anuguṇa is the enhancement of one's own natural quality through the presence of another. The blue lotuses worn on the ears become still more blue through her glances.

106. The following example also may be noted.

कपिरपि च कापिशायनमदमत्तो वृश्चिकेन संदष्टः ।
अपि च पिशाचग्रस्तः किं ब्रूमो वैकृतं तस्य ॥

अवज्ञालंकारः (77)

अवज्ञा वर्ण्यते वस्तु गुणदोषाक्षमं यदि ।
म्लायन्ति यदि पद्मानि का हानिरमृतद्युतेः ॥ १०७ ॥

107. Indifference of one object as to the merits or defects of another goes by the name of Avajñā. If lotuses fade, what does it matter to the Moon ?

107. The following example also may be noted.

मदुक्तिश्चेदन्तर्मदयति सुधीभूय सुधियः
किमस्या नाम स्यादलसपुरुषानादरभरैः ।
यथा यूनस्तद्वत्परमरमणीयापि रमणी
कुमाराणामन्तःकरणहरणं नैव कुरुते ॥

प्रश्नोत्तरालंकारः (78)

प्रश्नोत्तरं क्रमेणोक्तौ स्यूतमुत्तरमुत्तरम् ।
यत्रासौ वेतसी पान्थ तत्रासौ सुतरा सरित् ॥ १०८ ॥

108. Where an express query involving an implied query is met by an express answer involving an implied answer, the figure of speech is Praśnottara. Traveller, at the place where there is the Vetasī, the river is fordable.

108. The definition in the text has to be strained to give a suitable meaning. The commentary Ramā explains it thus. (प्रश्नोत्तरयोः) क्रमेणोक्तौ (कथनीयायां) उत्तरमुत्तरं (यावदुत्तरं) स्यूतं (अभिवाञ्छितोत्तरान्तरेण संलग्नं) यत्र वर्ण्यते तत्र उत्तरनामालंकारः. The name of the figure is प्रश्नोत्तर or simply उत्तर. The definition given in Kuvalayānanda is clearer, and it is as follows:—किंचिदाकूतसहितं स्याद्गूढोत्तरमुत्तरम्. The illustration is supposed to be a reply by a lusty woman to a traveller. The reply presumes a question on the part of the traveller as to the convenient spot for crossing a river. It might also be presumed that the question is not put in right earnest, but with a view to finding out the lady's attitude. The reply given by the woman is that near the Vetasī creeper the river is fordable. There is also the suggestion of appointment given to the traveller by her to meet near the Vetasī.

पिहितालंकारः (79)

पिहितं परवृत्तान्तज्ञातुरन्यस्य चेष्टितम् ।
प्रिये गृहागते प्रातः कान्ता तल्पमकल्पयत् ॥ १०९ ॥

109. Where a person aware of another's conduct acts in keeping with the conduct of that other, the description is characterised by the figure of speech known as Pihita. When the lover came home in the morning, his mate prepared the bedding.

109. In the illustration, the lady knows the misconduct of her lover with another woman, and her spreading out the mat in the morning when he came has the ostensible view of giving him repose, thereby suggesting that he was very much fatigued by his amorous sport with a different woman the whole of the previous night. Kuvalayānanda cites the following example in addition.

वक्त्रस्यन्दिस्वेदबिन्दुप्रबन्धैर्दृष्ट्वा भिन्नं कुङ्कुमं कापि कण्ठे ।
पुंस्त्वं तन्व्या व्यञ्जयन्ती वयस्या स्मित्वा पाणौ खड्गरेखां लिलेख ॥

Note the following comment also thereon—अत्र स्वेदानुमितं पुरुषायितं पुरुषोचितखड्गलेखनेन प्रकाशितम्.

व्याजोक्त्यलंकारः (80)

व्याजोक्तिः शङ्कमानस्य च्छद्मना वस्तुगोपनम् ।
सखि पश्य गृहारामपरागैरस्मि धूसरा ॥ ११० ॥

110. Where a suspected person cleverly conceals the truth from the person who suspects by means of a false statement, the figure of speech is

Vyājokti. Friend, see. I am gray with the flower-dust in the garden of our house.

110. Two persons are necessary in this case, the one who suspects and the one suspected. The truth is suspected from some circumstance, but the suspected person conceals it by accounting for that cirumstance in a different manner. In the illustration the female friend suspects the stealthy intercourse of a woman with her secret lover from the circumstance that mud was clinging to her person, which must have been a result of her wallowing on the earth in her stealthy intercourse. But the suspected woman screens the truth from her friend by accounting for the mud by the pollen of flowers in the garden. In छेकापह्नुति a statement of truth is concealed by a different interpretation or application whereas in Vyājokti the circumstance that founds the suspicion is accounted for differently.

वक्रोक्त्यलंकारः (81)

वक्रोक्तिः श्लेषकाकुभ्यां वाच्यार्थान्तरकल्पनम् ।
मुञ्च मानंदिनं प्राप्तं मन्द नन्दी हरान्तिके ॥ १११ ॥

111. Vakrokti is the making out of a different expressed meaning from an expression through pun or intonation. Leave off anger; the day has dawned.

(Don't leave Nandin who has arrived). Dullard, Nandin is by the side of Śiva.

111. The commentary Ramā paraphrases the definition as follows:—शब्दार्थश्लेषाभ्यां मिलिताभ्यां व्यस्ताभ्यां वा काकूक्त्या वा वाच्यार्थापेक्षया वा वाच्यार्थान्तरकल्पनं वक्रोक्त्यलंकारः. The illustration given in the text is an instance of शब्दश्लेष. The first half of it is addressed by a lover towards his angry sweetheart in order to pacify her. मुञ्च मानं, दिनं प्राप्तं. But the addressee wilfully misinterprets it as मुञ्च मा नन्दिनं प्राप्तं and gives a reply suited to the latter interpretation. मन्द नन्दी हरान्तिके. Where is Nandin here? He is by the side of Śiva. This is an instance of Vakrokti arising through Ślesha.

स्वभावोक्त्यलंकारः (82)

स्वभावोक्तिः स्वभावस्य जात्यादिषु च वर्णनम् ।
कुरङ्गैरुत्तरङ्गाक्षि स्तब्धकर्णैरुदीक्ष्यते ॥ ११२ ॥

112. The description of anything according to its inherent nature and the like is Svabhāvokti. Damsel of petulant eyes, the deer gaze with ears held erect.

112. The descripton of a child and her movements, lions in a jumping posture, horses galloping, birds flying, deer in an attentive mood, in short, of

anything doing an action consistent with its nature comes under the head of Svabhāvokṭi. In the illustration the deer are described as gazing with ears held erect—a characteristic natural to their species.

भाविकालंकारः (83)

भाविकं भूतभाव्यर्थसाक्षाद्दर्शनवर्णनम् ।
अलं विलोकयाद्यापि युध्यन्तेऽत्र सुरासुराः ॥ ११३ ॥

113. When the remote past or future incidents are described as seen with one's own eyes, the figure of speech is Bhāvika. Why speak? Behold. Even now the Devas and Asuras fight here.

113. In the illustration the ancient fight between gods and demons is described as actually seen at present. The following example also may be noted.

मुनिर्जयति योगीन्द्रो महात्मा कुम्भसंभवः ।
येनैकचुलुके दृष्टौ दिव्यौ तौ मत्स्यकच्छपौ ॥

Here Agastya is described—Agastya who drank the Ocean in a palmful of his hand as a result of which the two Avatāras of Vishṇu—the Fish and the Tortoise—resident of the Ocean, were witnessed by him in the hollow of one of his palms.

भाविकच्छव्यलंकारः (84)

देशात्मविप्रकृष्टस्य दर्शनं भाविकच्छविः ।
त्वं वसन् हृदये तस्याः साक्षात्पञ्चेषुरीक्ष्यसे ॥ ११४ ॥

114. To describe the seeing with one's own eyes, of things removed by distance or entity constitutes Bhāvikacchhavi. Dwelling in her heart, you are actually seen as Cupid.

114. देशेन आत्मना वा विप्रकृष्टस्य अर्थस्य साक्षात्कारो यत्र वर्ण्यते तत्र भाविकच्छविः. The illustration is addressed by a Dūtī towards a person loved by her mistress. Cupid residing in another's heart is incapable of being seen both by reason of the situation and individuality. A description of the same as one actually seen gives rise to भाविकच्छवि.

उदात्तालंकारः (85)

उदात्तमृद्धिश्चरितं श्लाघ्यं चान्योपलक्षणम् ।
सानौ यस्याभवद्युद्धं तद्धूर्जटिकिरीटिनोः ॥ ११५ ॥

115. Where a glorious state or a noteworthy feat is described indicative of other similar excellences, the figure of speech is Udātta. At the peak of this mountain took place the fight between Śiva and Arjuna.

115. यस्य in the illustration refers to the Himālayas. The following śloka of Raghuvaṁśa

has been cited as an example in Sāhityadarpaṇa.

नाभिप्ररूढाम्बुरुहासनेन संस्तूयमानः प्रथमेन धात्रा ।
अमुं युगान्तोचितयोगनिद्रः संहृत्य लोकान्पुरुषोऽधिशेते ॥ XIII—6.

अत्युक्त्यलंकारः (86)

अत्युक्तिरद्भुतातथ्यशौर्यौदार्यादिवर्णनम् ।
त्वयि दातरि राजेन्द्र याचकाः कल्पशाखिनः ॥ ११६ ॥

116. The description of marvellous and fabulous valour, magnanimity or the like gives rise to the figure known as Atyukti. O best of kings, when you are the giver, the Kalpaka trees are beggars.

116. The illustration is addressed to a king by his parasite. The idea is that in view of the king's magnanimity, even Kalpaka trees which are reputed to be begged of begged of him because he was more magnanimous; or even beggars became so opulent and liberal as Kalpaka trees by the wealth granted to them by the king.

The following is a list of Alaṁkāras dealt with in Kuvalayānanda in addition to those given in Chandrāloka.

परिकराङ्कुरः प्रस्तुताङ्कुरः व्याजनिन्दा अल्पं मिथ्याध्यवसितिः ललितं अनुज्ञा लेशः मुद्रा रत्नावली सूक्ष्मं गूढोक्तिः विवृतोक्तिः युक्तिः लोकोक्तिः छेकोक्तिः निरुक्तिः प्रतिषेधः विधिः हेतुः प्रत्यक्षं अनुमानं उपमानं शाब्दं स्मृतिः आत्मतुष्टिप्रमाणं श्रुतिः अर्थापत्तिः अनुपलब्धिः संभवः ऐतिह्यम्.

रसवत् प्रेयः ऊर्जस्वि समाहितं भावोदयः
भावसंधिः भावशबलता च (87-93)

रसभावतदाभासभावशान्तिनिबन्धनाः ।
रसवत्प्रेयऊर्जस्विसमाहितमयाभिधाः ॥ ११७ ॥

भावानामुदयः संधिः शबलत्वमिति त्रयः ।
अलंकारानिमान् सप्त केचिदाहुर्मनीषिणः ॥ ११८ ॥

117 & 118. Where Rasa, Bhāva or their vulgar type or the subsidence of Bhāva is introduced as an auxiliary to Rasa or the like, they are respectively called Rasavat, Preyas, Ūrjasvin and Samāhita. Likewise an exuberance of Bhāvas, their conflict and their combination are respectively called Bhāvodaya, Bhāvasandhi and Bhāvaśabalatva. Some treat all these seven as figures of speech.

117 & 118. In these two verses the author refers to seven items which are considered as figures of speech by some rhetoricians. The author of the commentary Ramā explains that they are figures of speech according to Jayadeva also, and that the use of the word केचित् is used out of respect for the ancient rhetoricians—Dhvanikāra and others who have accepted them as figures of speech and not to dissent from their view. Vide the following extract therefrom. एवं च केचिदिति पूजार्थं, न निषेधार्थम्. A proper understanding of these two verses presupposes a

knowledge of the technical terms रस and भाव.

What is Rasa? It has been defined in Daśarūpaka as follows:—

विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः ।
आनीयमानः स्वादुत्वं स्थायी भावो रसः स्मृतः ॥

Rasa consists of a स्थायिभाव or a sentiment which is rendered delectable by the cumulative influence of विभावs, अनुभावs, सात्त्विकभावs, and व्यभिचारिभावs. Rasa or emotion is the soul of poetry, and it can only be suggested, never expressed. Rasas are ninefold— शृङ्गार the erotic, हास्य the humorous, करुण the pathetic. रौद्र the furious, वीर the heroic, भयानक the frightful, बीभत्स the loathsome, अद्भुत the marvellous and शान्त the quietistic. Vide the following extract—

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः ॥

The nine स्थायिभावs or sentiments which make up the said nine Rasas are summarised in order as follows.

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्साविस्मयशमाः स्थायिभावा नव क्रमात् ॥

They are love, humour, grief, rage, valour, fear disgust, wonder and tranquillity. The rise of these nine Bhāvas to the status of Rasas is dependent on a cumulative influence of विभावs, अनुभावs, सात्त्विकभावs and व्यभिचारिभावs. Heroes and heroines with reference to whom love and other similar Bhāvas are described belong to the type of Vibhāvas which go by the name of आलम्बनविभाव. Beauty, youthful age and simi-

lar traits that characterise the heroes and heroines, their elegant movements, their ornaments and dress, the Zephyr, the Moon and such other things as add to the operation of love and the other Bhāvas are called उद्दीपनविभावs. अनुभाव is the resultant of love etc.—the side-glances of heroes and heroines towards each other and the like. सात्त्विकभावs are eight in number.

स्तम्भः प्रलयरोमाञ्चौ स्वेदो वैवर्ण्यवेपथू ।
अश्रु वैस्वर्यमित्यष्टौ सात्त्विकाः परिकीर्तिताः ॥

These are feelings which arise in the hero or the heroine as a reciprocation of each other's love etc. व्यभिचारिभावs are the several accessory feelings portrayed for the enrichment of the Rasa. The word भाव after रस in the text is different from the abovementioned स्थायिभाव which makes up a Rasa. Bhāva in the context means गुरुदेवतानृपद्विजादिविषयरतिः— reverence to a Guru, deity, king, Brahmin or the like. Though somewhat inferior to Rasa, Bhāva is treated on the same footing as Rasa. Bhāva is also considered sufficient to form the soul of poetry. After रस and भाव, the text refers to तदाभास which includes both रसाभास and भावाभास. Where love is confined to one only of the couple, or where the love of the lower order of beings or of aborigines is described, or where a woman loves a number of men, the love so depicted is considered to be रसाभास.

एकत्रैवानुरागश्चेत्तिर्यङ्म्लेच्छगतोऽपि वा ।
योषितो बहुसक्तिश्चेद्रसाभासस्त्रिधा मतः ॥

This deals only with the आभास of शृङ्गार. Similarly the आभास of other Rasas may also be found out by an application of similar principles. Likewise the आभास or degeneration of भाव is to be identified on the same lines. The basic principle of Ābhāsa is रसादेरनौचित्येन प्रवृत्तिः. In order to constitute good poetry it is agreed that these three—रस, भाव or their आभास must arise by suggestion or व्यञ्जनावृत्ति, each earlier one being superior to the later. The suggested element must be the most prominent of all the ideas that can possibly be conveyed by a passage by denotation, connotation or suggestion—शक्ति, लक्षणा or व्यञ्जना. All other ideas must play a subservient part to the Rasa in order to make up good poetry. Such an excellent specimen of poetry is termed ध्वनि. यत्र वाच्यातिशायि व्यङ्ग्यं स ध्वनिः. Dhvani arises in three ways—suggestion of वस्तु, अलंकार or रस viz., where some incident or idea is suggested, where a figure of speech is suggested, and where Rasa, Bhāva or their Ābhāsa is suggested. The suggestive element in poetry culminates in Rasa. But when Rasa, Bhāva or their Ābhāsa is introduced as subservient to some other Rasa and the like which play the prominent part, the introduction of the subservient Rasa and the like is treated as an instance of their employment as figures of speech. रसादिर्यत्र परस्याङ्गं भवति तत्रैतेऽलं-

कारा:. Vide the following extract from Dhvanyāloka:—

प्रधानेऽन्यत्र वाक्यार्थे यत्राङ्गं तु रसादयः ।
काव्ये तस्मिन्नलंकारो रसादिरिति मे मतिः ॥

Accordingly when Rasa is introduced as a subsidiary to a Rasa, Bhāva or Ābhāsa or Vastu or Alaṁkāra it illustrates the figure of speech known as रसवदलंकार. When Bhāva is introduced as such a subsidiary, it gives rise to प्रेयोऽलंकार. The introduction of रसाभास or भावाभास as such an accessory is termed ऊर्जस्विन्. The next set of four figures of speech relates to भावs. भाव here means व्यभिचारिभावs. They are adventitious feelings that optionally arise from love and the like e.g., disgust, emaciation, sleeplessness, deliriousness and so on. Their operation takes place in three ways—उदय, संधि and शबलता. A fertile generation of भावs comes under उदय, and it gives rise to the figure of speech known as भावोदय, provided such an output of Bhāvas plays the subsidiary as already referred to. Where a diminution or subsidence of Bhāvas is likewise presented as playing a subordinate part, it gives rise to भावशान्ति and the figure of speech arising therefrom is known as समाहित. Where Bhāvas arise in emulation of each other, it is a case of भावसंधि. Where Bhāvas consistent as well as inconsistent, arise one after another, it is a case of भावशबल.

For an idea of रसवदलंकार, see the following example—

(1) अयं स रशनोत्कर्षी पीनस्तनविमर्दनः ।
नाभ्यूरुजघनस्पर्शी नीवीविस्रंसनः करः ॥

Here Śṛṅgāra plays the subordinate to Karuṇa Rasa.

(2) The following is an example of both रसवदलंकार and प्रेयोऽलंकार.

आमीलितालसविवर्तिततारकाक्षीं
मत्कण्ठबन्धनदरश्लथबाहुवल्लीम् ।
प्रस्वेदवारिकणिकाचितगण्डबिम्बां
संस्मृत्य तामनिशमेति न शान्तिमन्तः ॥

Here Rasavadalaṁkāra arises inasmuch as संभोगश्रृङ्गार is brought out as an auxiliay to the भाव known as स्मरण, and Preyolaṁkāra inasmuch as स्मरणभाव is employed as an auxiliary of विप्रलम्भश्रृङ्गार.

(3) The following is an instance of ऊर्जस्विन्.

वनेऽखिलकलासक्ताः परिहृत्य निजस्त्रियः ।
त्वद्वैरिवनितावृन्दे पुलिन्दाः कुर्वते रतिम् ॥

अत्र श्रृङ्गाराभासो राजविषयरतिभावस्याङ्गम्.

(4) For an instance of समाहित, see the following.

अविरलकरवालकम्पनैर्भ्रुकुटीतर्जनगर्जनैर्मुहुः ।
ददृशे तव वैरिणां मदः स गतः क्वापि तवेक्षणे क्षणात् ॥

अत्र मदाख्यभावस्य प्रशमो राजविषयरतिभावस्याङ्गम्.

(5) भावोदय is exemplified in the following śloka.

मधुपानप्रवृत्तास्ते सुहृद्भिः सह वैरिणः ।
श्रुत्वा कुतोऽपि त्वन्नाम लेभिरे विषमां दशाम् ॥

अत्र त्रासादयो राजविषयरतिभावस्याङ्गम्.

(6) The following is an example of भावसंधि.

जन्मान्तरीणरमणस्याङ्गसङ्गसमुत्सुका ।
सलज्जा चान्तिके सख्याः पातु नः पार्वती सदा ॥

अत्र औत्सुक्यलज्जयोः संधिः देवताविषयरतिभावस्याङ्गम्.

(7) For an instance of भावशबल, see the following.

क्वाकार्यं शशलक्ष्मणः क्व च कुलं भूयोऽपि दृश्येत सा
दोषाणां प्रशमाय नः श्रुतमहो कोपेऽपि कान्तं मुखम् ।
किं वक्ष्यन्त्यपकल्मषाः कृतधियः स्वप्नेऽपि सा दुर्लभा
चेतः स्वास्थ्यमुपैहि कः खलु युवा धन्योऽधरं धास्यति ॥

अत्र वितर्कौत्सुक्यमतिस्मरणशङ्कादैन्यधृतिचिन्तानां शबलता विप्रलम्भशृङ्गारस्याङ्गम्.

संसृष्टिः, संकरः etc. (94 & 95)

शुद्धिरेकप्रधानत्वं तथा संसृष्टिसंकरौ ।
एतेषामेव विन्यासा नालंकारान्तराण्यमी ॥ ११९ ॥

119. In some passages there may be a single Alaṁkāra; in some, one Alaṁkāra may be prominent and the other thrown into the background; in some, two or more Alaṁkāras of equal prominence may be mixed up; and in some others, two or more Alaṁkāras may combine, one being outstanding and the other auxiliary to it. All these arise only from a combination of the Alaṁkāras already mentioned, and they are not Alaṁkāras of a different type.

119. Often we meet with संसृष्टि and संकर. The former is a mixture of the तिलतण्डुल type, the latter a compound of the क्षीरनीर type. संकर arises in three ways—अङ्गाङ्गिभाव, समप्रधान and संदेह. A fourth type by the name of एकवचनानुप्रवेश is also referred to in Kuvalayānanda.

सर्वेषां च प्रतिद्वन्द्वप्रतिच्छन्दभिदाभृताम् ।
उपाधिः क्वचिदुद्भिन्नः स्यादन्यत्रापि संभवात् ॥ १२० ॥

120. Otherwise, in the case of dissimilar and similar passages illustrating the same figure of speech, a difference in degree becoming apparent in some will multiply the number of Alaṁkāras.

120. The commentator treats this as a statement of the reason why संसृष्टि, संकर etc., should not be treated as separate Alaṁkāras. The translation given above proceeds on that basis.

माला परम्परा चैषां भूयसामनुकूलके ।
मनुष्ये भवतः क्वापि ह्यलंकाराङ्गतां गते ॥ १२१ ॥

121. In the case of a majority of these Alaṁkāras, a repetition of illustrations in the form of a wreath or a chain is well-suited, as it causes an additional beauty in literature as a combination of ornaments on the human person.

121. The idea is that the mention of मालोपमा, रशनोपमा, मालारूपक, मालादीपक and the like does not really make them different types of figures of speech, but they are only specimens of happier varieties of उपमा, रूपक etc. कापि in the text is adjectival to काव्ये understood.

शब्दे पदार्थे वाक्यार्थे वाक्यार्थस्तबके तथा ।
एते भवन्ति विन्यासाः स्वभावातिशयात्मकाः ॥ १२२ ॥

कस्याप्यतिशयस्योक्तेरित्यन्वर्थविचारणात् ।
प्रायेणामी ह्यलंकारा भिन्ना नातिशयोक्तितः ॥ १२३ ॥

122 & 123. These peculiar kinds of setting with reference to the sound and the sense of words or sentences, simple or compound, are more or less exaggerations of the reality. If we turn our attention to the etymology of the word Atiśayokti, all the Alaṁkāras do not generally differ from Atiśayokti since each one involves some sort of magnification.

122 & 123 शब्दे refers to a combination of sounds called Śabdālaṁkāra. पदार्थे refers to उपमा, रूपक and others which are more or less an adaptation of ideas conveyed by words as distinguished from sentences. वाक्यार्थे refers to दृष्टान्त and other figures of speech which relate to ideas conveyed by sentences individually. वाक्यार्थस्तबके refers to निदर्शना and the like

which relate to ideas conveyed by sentences collectively. All the Alaṁkāras savour of अतिशयोक्ति or exaggeration.

अलंकारप्रधानेषु दधानेष्वपि साम्यताम् ।
वैलक्षण्यं प्रतिव्यक्ति प्रतिभाति मुखेष्विव ॥ १२४ ॥

124. Though the figures of speech being chiefly intended for embellishment are alike, there is a distinct feature in each one of them as in each one of the human faces.

124. साम्यतां merely means साम्यं or समतां. साम्य in the sense of सम is to be justified by स्वार्थे ष्यञ्. Its employment is necessitated by the exigencies of metre.

अलंकारेषु तथ्येषु यद्यनास्था मनीषिणाम् ।
तदर्वाचीनभेदेषु नाम्नां नाम्नाय इष्यताम् ॥ १२५ ॥

125. If people have no liking for the actual Alaṁkāras worn on their person, then alone can they dispense with a recapitulation of the names of these Alaṁkāras of a modern type.

125. तथ्येषु अलंकारेषु means कटककुण्डलादिषु. तत् means तदा. The idea is that so long as men distinguish between one ornament and another, the distinction between one figure of speech and another is also perfectly legitimate.

A perusal of the following extract from the commentary Ramā will give a vivid idea as to how far the science of figures of speech had progressed by the time of Jayadeva from the comparatively small beginnings outlined in the Purāṇic literature.

विष्णुधर्मोत्तरे तु मार्कण्डेयेन वज्रं प्रति स्वल्पतरा अलङ्कारा उक्ताः —

'एकैकस्य तु वर्णस्य विन्यासो यः पुनः पुनः ।
अर्थगत्या तु सङ्ख्यातमनुप्रासं पुरातनैः ॥
अत्यर्थं तत्कृतं राजन् ग्राम्यतामुपगच्छति ।
समानशब्दं भिन्नार्थं यमकं कीर्तितं पुनः ॥
आदौ मध्ये तथैवान्ते पादस्य तु तदिष्यते ।
संदष्टकसमुद्राख्यौ तथैव यमकौ मतौ ॥
समस्तपादयमकं पुष्करं परिकीर्तितम् ।
उपमानेन तुल्यत्वमुपमेयस्य रूपकम् ॥
रूपकाभ्यधिकं नाम तदेवैवं गुणाधिकम् ।
गुणानां व्यतिरेकेण व्यतिरेकमुदाहृतम् ॥
उपमानविरुद्धैश्च गुणैस्तदपरं मतम् ।
द्वित्र्यर्थवाचकैः शब्दैः श्लेष इत्यभिधीयते ॥
अन्यरूपस्य चार्थस्य कल्पना याऽन्यथा भवेत् ।
उत्प्रेक्षाख्यमलङ्कारं कथितं तत्पुरातनैः ॥
उपन्यासस्तथाऽन्यः स्यात्प्रस्तुताद्यत् क्वचिद्भवेत् ।
ज्ञेयः सोऽर्थान्तरन्यासः पूर्वार्थानुगतो यदि ॥
उपन्यासेन चान्यस्य यदन्यः परिकीर्त्यते ।
उपन्यासमलंकारं तन्नरेन्द्र प्रकीर्तितम् ॥
हेतुं विना विततता प्रोक्ता सा तु विभावना ।
प्रोक्ताऽन्यातिशयोक्तिस्तु अतुलैरुपमागुणैः ॥
यथास्वरूपकथनं वार्तेति परिकीर्तितम् ।
भूयसामुपदिष्टानां निर्देशं क्रमशस्तथा ॥

यथासङ्ख्यमिति प्रोक्तमलङ्कारं पुरातनैः ।
विशेषप्रथनादुक्ता विशेषोक्तिस्तथा नृप ॥
या क्रिया चान्यफलदा विरोधस्तु स इष्यते ।
स्तुतिरूपेण या निन्दा निन्दास्तुतिरिहोच्यते ॥
निन्दास्तुतिस्तथैवोक्ता निन्दारूपेण या स्तुतिः ।
वस्तुनस्तूपमानेन दर्शनं तन्निदर्शनम् ॥
बिम्बात्तथा स्यादुपमा तु यत्र तेनैव तस्यैव भवेन्नृवीर ।
अनन्वयाख्यं कथितं पुराणैरेतावदुक्तं तव लेशमात्रम्' ॥

महादेवः सत्रप्रमुखमखविद्यैकचतुरः
सुमित्रा तद्भक्तिप्रणिहितमतिर्यस्य पितरौ ।
चतुर्थः सैकोऽयं सुकविजयदेवेन रचिते
चिरं चन्द्रालोके सुखयतु मयूखः सुमनसः ॥१२६॥

इति चन्द्रालोके पञ्चमो मयूखः ।

126. Let the Fifth Mayūkha (ray) in Chandrāloka (moonlight) please the noble-minded for ages to come, Chandrāloka composed by the able poet Jayadeva born of parents—Mahādeva, the veteran in the ritualistic lore dealing with Satras and other kinds of Yāgas, and Sumitrā whose attention is fixed on devotion towards him.

126. एकेन सहितः सैकः चतुर्थः means पञ्चमः.

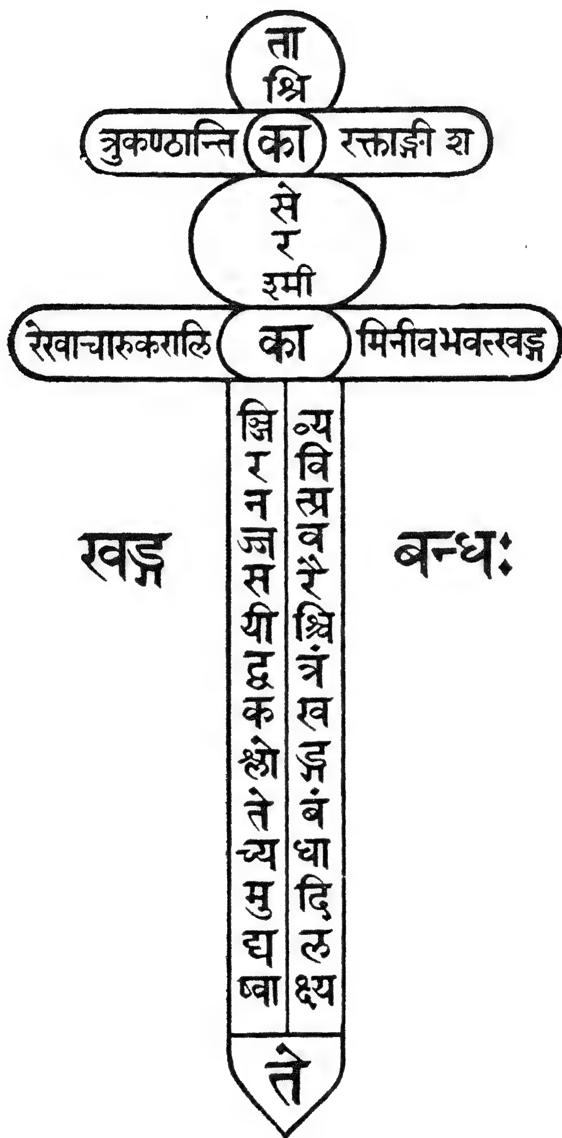
Thus ends the Fifth Mayūkha
of Chandrāloka.

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ता
श्रि
त्रुकण्ठान्ति
का
रक्ताङ्गी श
से
र
श्मी
रेखाचारुकरालि
का
मिनीवभवत्खड्ग
ज्ञि र न ज्ञ स यी द्ध क श्लो ते च्य मु द्य ष्वा
व्य वि स्र व रै श्वि त्रं ख ड्ग बं धा दि ल क्ष्य
ते
खड्ग बन्धः

Madras University Questions.

B. A. Sanskrit I Paper

1938 March

V. Define and give examples for :—

1. अनुप्रासः 2. यमकं 3. प्रतीपं 4. परिकरः
5. अतिशयोक्तिः 6 तुल्ययोगिता.

1938 September

V. Define and give examples for :—

a. लाटानुप्रासः b. उपमेयोपमा c. उत्प्रेक्षा
d. प्रतिवस्तूपमा e. समासोक्तिः f. व्याजस्तुतिः

1939 March

V (a) Write short notes on :—

1. छेकापह्नुतिः 2. बिम्बप्रतिबिम्बभावः 3. काव्यलिङ्गं
4. पुनरुक्तप्रतीकाशं.

(b) Point out the Alaṁkāras in :—

1. पश्य लाक्षारसासिक्तं रक्तं तच्चरणद्वयम् । (p. 92)
2. दृष्टं चेद्वदनं तस्याः किं पद्मेन किमिन्दुना । (p. 109)
3. या दातुः सौम्यता सेयं सुधांशोरकलङ्कता । (p. 72)
4. अमन्दचन्दनस्यन्दः स्वच्छन्दं दन्दहीति माम् । (p. 90)

1939 September

V (a) Distinguish between the pairs of Alaṁkāras

(1) दृष्टान्तः & प्रतिवस्तूपमा (2) रूपकं & परिणामः
(3) अप्रस्तुतप्रशंसा & समासोक्तिः

(b) Define and illustrate .—

1. अर्थापत्तिः 2. उल्लेखः 3. असंगतिः
4. विरोधाभासः.

1940 March

VI. Define and give an example for each :—

a. अनुप्रासः b. प्रतीपं c. अतिशयोक्तिः
d. तुल्ययोगिता e. परिकरः f. यमकम्.

1940 September

V (a) Offer elucidative notes on :—

1. वृत्त्यनुप्रासः 2. समासोक्तिः 3. वस्तुप्रतिवस्तुभावः
4. खण्डश्लेषः.

(b) Explain the Alamkāras in :—

1. लक्षितान्युदिते चन्द्रे पद्मानि च मुखानि च । (p. 45)
2. चन्दनं खलु गोविन्दचरणद्वन्द्ववन्दनम् । (p. 9)
3. या दातुः सौम्यता सेयं सुधांशोरकलङ्कता । (p. 72)
4. यामीति प्रियपृष्टाया वलयोऽभवदूर्मिका । (p. 55)

1941 March

IV (a) Define and illustrate :—

1. पुनरुक्तप्रतीकाश 2. उल्लेख 3. व्याजस्तुति
4. व्यतिरेक 5. काव्यलिङ्ग

(b) Explain the Alamkāras in :—

1. अलं गर्वेण ते वक्त्र कान्त्या चन्द्रोऽपि तादृशः । (p. 110)
2. प्रायोऽब्जं त्वत्पदेनैक्यं प्राप्तुं तोये तपस्यति । (p. 41)

3. नश्येद्राजविरोधीति क्षीणं चन्द्रोदये तमः ।
4. अस्त्रैरतीक्ष्णकठिनैर्जगज्जयति मन्मथः । (p. 93)

1941 September

IV (a) Define and illustrate :—
1. छेकानुप्रास 2. भ्रान्तिमान् 3. विभावना
4. अप्रस्तुतप्रशंसा 5. निदर्शना.

(b) Explain the Alaṁkāras in :—
1. सर्वदो माधवः पायात् स योऽगं गामदीधरत् ।
2. त्वयि दातरि राजेन्द्र स्वर्द्रुमान्नाद्रियामहे । (p. 56)
3. गच्छ गच्छसि चेत्कान्त तत्रैव स्याज्जनिर्मम । (p. 90)
4. पद्मरागायते नासामौक्तिकं तेऽधरत्विषा । (p. 111)

1942 March

IV (a) Define and ilustrate any two varieties of
1. अपह्नुति 2. अतिशयोक्ति

(b) Explain the Alaṅkāras in :—
1. यद्धातुः सौम्यता सेयं सुधांशोरकलङ्कता । (p. 72)
2. स न जिग्ये महान्तो हि दुर्धर्षाः सागरा इव । (p. 86)
3. तदभाग्यं धनस्यैव यन्नाश्रयति सज्जनम् । (p. 110)
4. मुञ्च मानं दिनं प्राप्तं मन्द नन्दी हरान्तिके । (p. 117)

1942 September

IV (a) Explain clearly
शब्दार्थयोः प्रसिद्धया वा कवेः प्रौढिवशेन वा ।
हारादिवदलंकारः संनिवेशो मनोहरः ॥ (p. 2)

(b) 1. Examine the nature of the अनुप्रास in

पादः पायादुपेन्द्रस्य सर्वलोकोत्सवः स वः

2. Define and illustrate तुल्ययोगिता or पर्यायोक्तम्.

(c) Point out the Alaṅkāra in :—

1. अप्यम्बुधेः परं पारं प्रयान्ति व्यवसायिनः । (p. 81)
2. नमन्तमपि धीमन्तं न लङ्घयति कश्चन । (p. 93)
3. अजरामरता कस्य नायोध्येव पुरी प्रिया । (p. 80)

1943 March

V. (a) Define and illustrate any two varieties of (1) Anuprāsa (2) Rūpaka.

(b) Explain the Alaṁkāras in

1. पद्माकरप्रविष्टानां मुखं नालक्षि सुभ्रुवाम् । (p. 44)
2. शैला इवोन्नताः सन्तः किंतु प्रकृतिकोमलाः । (p. 74)
3. अप्यन्धकारिणानेन जगदेतत्प्रकाश्यते । (p. 91)
4. हरकण्ठांशुलिप्तोऽपि शेषस्त्वद्यशसा सितः । (p. 112)

1943 September

V (a) Define and illustrate :— (1) Dīpaka, (2) Bhaṅgaślesha (3) Ākshepa (4) Vikalpa.

(b) Explain the Alaṅkāras in :—

i. अंशुकान्तं शशी कुर्वन्नम्बरान्तमुपैत्यसौ । (p. 10)
ii. प्रजल्पन् मत्पदे लग्नः कान्तः किं नहि नूपुरः । (p. 36)
iii. रसो नालक्षि लाक्षायाश्चरणे सहजारुणे । (p. 44)
iv. त्वद्भक्तानां नमत्यङ्गं भङ्गमेति भवक्रमः । (p. 94)

1951 March

IV (a) Explain with illustration any three

1. ललितोपमा 2. परिकरः 3. श्लेषः 4. विभावना

(b) Determine the alaṁkāra in any three

1. उल्लसत्पल्लवशाखस्ते राजते भुजभूरुहः । (p. 28)
2. नायं सुधांशुः किं तर्हि व्योमगङ्गासरोरुहम् । (p. 34)
3. आलिङ्गन्ति समं देव ज्यां शराश्च पराश्च ते । (p. 53)
4. अङ्काधिरोपितमृगश्चन्द्रमा मृगलाञ्छनः ।
   केसरी निष्ठुरक्षिप्तमृगयूथो मृगाधिपः ॥

1951 September

IV (a) Explain with illustration any three

1. उत्प्रेक्षा 2. दृष्टान्तः 3. समासोक्तिः 4. व्याजस्तुतिः

(b) Determine the alaṁkāra in any three

1. स्त्रीभिः कामः प्रियैश्चन्द्रः कालः शत्रुभिरैक्षि सः । (p. 32)
2. पङ्कजं पश्यतः कान्तामुखं मे गाहते मनः । (p. 42)
3. विद्या हृद्यापि सावद्या विना विनयसंपदा । (p. 76)
4. तेजोद्वयस्य युगपद्व्यसनोदयाभ्यां
   लोको नियम्यत इवात्मदशान्तरेषु ।

1952 March

IV (a) Explain with illustration any three

1. उल्लेखः 2. उत्प्रेक्षा 3. दीपकम्
4. अप्रस्तुतप्रशंसा 5. पर्यायोक्तिः

(b) Determine the alaṁkāra in any three

1. धर्मोऽर्थ इव पूर्णश्रीरर्थो धर्म इव त्वयि । (p. 19)
2. पङ्कजं पश्यतस्तस्या मुखं मे गाहते मनः । (p. 42)
3. स जितस्त्वन्मुखेनेन्दुः का वार्ता सरसीरुहाम् । (p. 47)
4. अयमैन्द्रीमुखं पश्य रक्तश्चुम्बति चन्द्रमाः । (p. 77)

1952 September

IV (a) Explain with illustration any three

1. अपह्नुतिः 2 दृष्टान्तः 3. सहोक्तिः
4. अर्थान्तरन्यासः 5. विरोधाभासः

(b) Determine the alaṁkāra in any three

1. पङ्कजं वा सुधांशुर्वेत्यस्माकं तु न निर्णयः । (p. 42)
2. संकुचन्ति सरोजानि स्वैरिणीवदनानि च । (p. 62)
3. तापेन भ्राजते सूर्यः शूरश्चापेन राजते । (p. 66)
4. शैला इवोन्नताः सन्तः किंतु प्रकृतिकोमलाः । (p. 74)

1953 March

IV (a) Define and illustrate the varieties of Rūpaka or Atiśayokti.

(b) Determine the alaṁkāra in any three

1. स्त्रीभिः कामः प्रियैश्चन्द्रः कालः शत्रुभिरैक्षि सः । (p. 32)
2. पद्माकरप्रविष्टानां मुखं नालक्षि सुभ्रुवाम् । (p. 44)
3. सुधांशुकलितोत्तंसः तापं हरतु वः शिवः । (p. 51)
4. मेधां बुधः सुधामिन्दुः बिभर्ति वसुधां भवान् । (p. 65)

1953 September

4. (a) Explain with illustration any three of the following :—

   1. Pariṇāma 2. Bhrānti 3. Kāvyaliṅga
   4. Tulyayogitā 5. Nidarśanā.

   (b) Determine the Alaṅkāra in any three of the following :—

   (1) त्वन्मुखश्रीकृते नूनं पद्मैर्वैरायते शशी। (p. 38)
   (2) विद्या हृद्यापि सावद्या विना विनयसंपदम्। (p. 76)
   (3) अजरामरता कस्य नायोध्येव पुरी प्रिया। (p. 80)
   (4) हनूमानब्धिमतरद् दुष्करं किं महात्मनाम्। (p. 84)

1954 March

4. (a) Define and illustrate the different varieties of Apahnuti.

   (b) Determine the Alaṅkāra in any three of the following :—

   (1) लक्षितान्युदिते चन्द्रे पद्मानि च मुखानि च। (p. 45)
   (2) दीपमुद्द्योतयेद्यावत्तावदभ्युदितो रविः। (p. 65)
   (3) कुटिलाः श्यामला दीर्घाः कटाक्षाः कुन्तलाश्च ते। (p. 81)
   (4) त्वद्भक्तानां नमत्यङ्गं भङ्गमेति भवक्रमः। (p. 94)